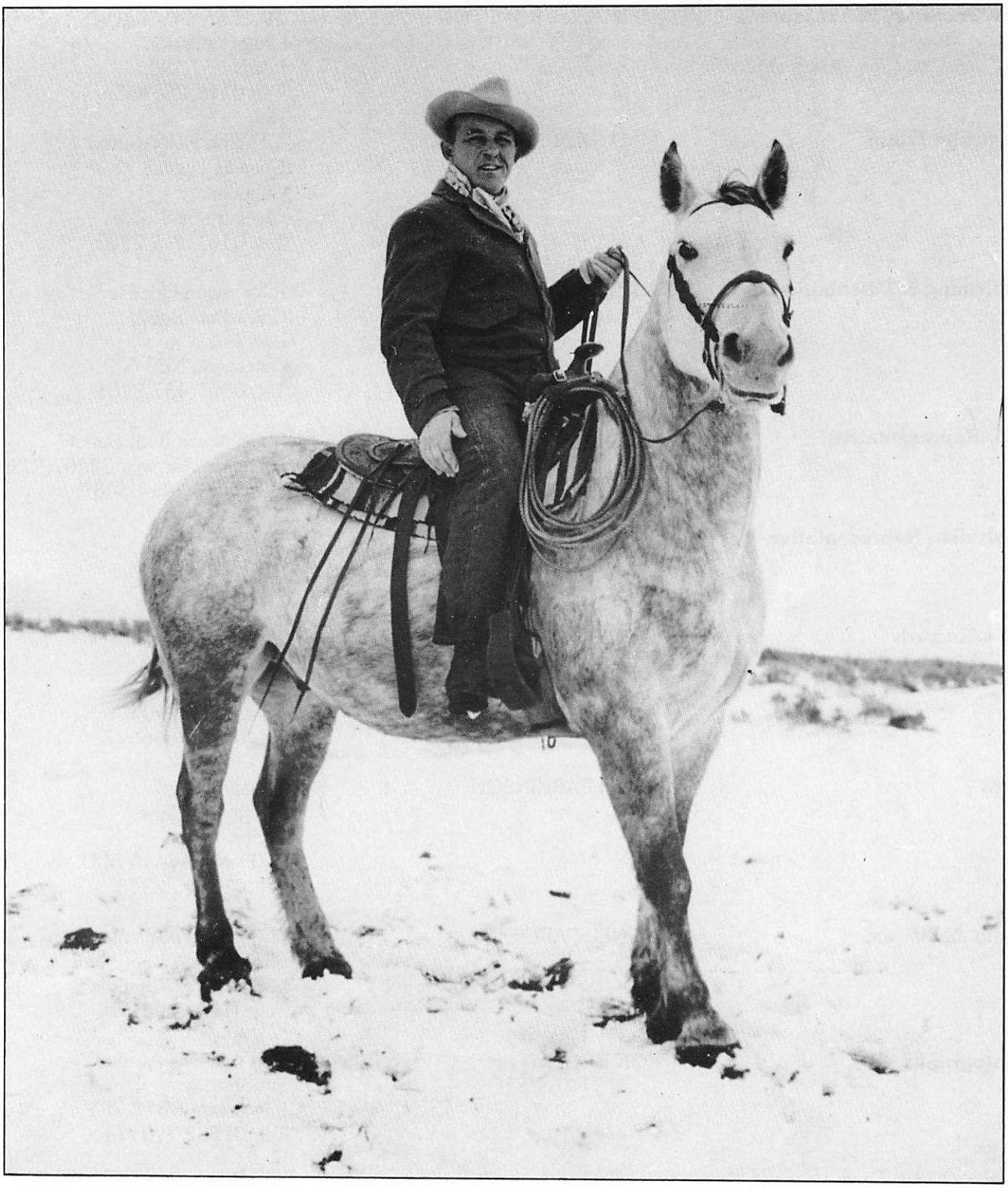
BING

DECEMBER
1994

No. 108



THE INTERNATIONAL CROSBY CIRCLE

THE
INTERNATIONAL CROSBY CIRCLE

Founded 1950

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Membership renewals fall due on 1st January on each year, and should be sent, together with remittance to Michael Crampton at the address shown opposite. Subscription rates effective 1st January 1995 are:

UK	£8.00 per annum
Europe, inc Eire	£9.00 per annum
USA & Canada	$20 per annum
Australia	A$30 per annum
New Zealand & South America	£11.50 per annum

All remittances should be paid in **£ sterling** payable to "Michael Crampton – ICC" with the exception of U.S. and Canadian members who should send their remittance in U.S. dollars to F. Wiggins and Australian members who should pay David Currington. For addresses see inside front cover.
All articles for inclusion in the magazine should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

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Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material © ICC 1994.

EDITORIAL

The issue of the Bing Crosby stamp by the U.S. Postal service has been an important development since the last issue. Bing's 29 cent stamp comes in a 'Popular Singers' series and Ethel Merman, Nat King Cole, Al Jolson and Ethel Waters are the other artists featured. The series is issued in blocks of 20 which contain 4 stamps of each artist. Our USA members will obviously have picked up the stamps themselves but to help our other members, Wig Wiggins has sent over 15 blocks for sale to members. The cost of each block is £4.50 and if you want them, contact Michael Crampton as soon as you read this. It's first come, first served! Wig is doubtful whether the issue will be available for much longer.

Some months ago, member Roy Chappell was on a local radio programme and I phoned in with a request that Roy should sing 'Amor'. This he duly did after giving me and the ICC a nice plug. The local freebie paper picked up this reference and sent a reporter round to write a feature on me. I am always a little wary about press coverage but in this case, my words were faithfully reproduced and I managed to put in details of how to join the ICC. This has produced 4 new members already and it made me think what we could achieve if those members with large collections were to obtain similar coverage. The 'freebies' are always looking for editorial to fill the spaces between the adverts so if you can get yourself featured, make sure you get the paper to give details of how to join the club. It's bound to increase our membership.

Welcome to Jim Reilly whose first article as a regular contributor will be found towards the back of this issue. Jim has taken over from Derek Parkes and many of you have written to me because Derek has not responded to correspondence nor supplied CDs which you had ordered. In a newsletter issued at the end of September, Derek explained some of the problems he had been having and I hope by the time that you receive this magazine that everything will be back to normal. Please write to me again if you are still having problems.

You will read elsewhere of the small increase in subscriptions and please remember that the 1995 sub is due now. Send off your cheque while you think about it otherwise with the Christmas festivities you might forget it.

The printer has produced this issue from a floppy disc prepared by me with most of the material having been typed by me (and my long suffering wife) and I hope that this will reduce the numbers of annoying printing errors. The use of new technology should mean that the issue is printed more quickly and hopefully it will help to reduce the cost as well. It may well be that the copy date can now be brought nearer to the due date of the magazine which will help us to give more current information.

Finally, this is Bing's time of year when his voice seems to be heard everywhere. It really cheers me up to hear Bing booming out in shops and pubs even if it is often 'White Christmas' which is being played. On behalf of the ICC team, may I wish you all a Merry Christmas and a Happy New Year.

Malcolm Macfarlane

SECRETARY / TREASURER'S REPORT

Festive greetings to all members whether you are enjoying a traditional 'White Christmas' or a much warmer celebration in far off lands. Pleasingly, Irving Berlin's famous carol continues to attract media attention and recently I was approached by ME magazine for details of this big selling song and Bing's involvement in its success. We were happy to oblige with the material on file.

1994 was another successful year for the ICC and issue 108 of BING rounds off the fifth year under the direction of your management team and we hope that we will continue to merit your approval and interest in the years ahead. The coming year will see us celebrating the twin anniversaries of the founding of the club 45 years ago in March 1950 and at Leeds we will notch up 30 years of dinner/meetings. Thus, as we enter our 46th year, we have much to be grateful for and long may friendships prevail and CDs and books be published.

NEW MEMBERS

NORTH AMERICA

Wig's prodigious efforts on our behalf continue and we are pleased that via his good offices we can extend a warm welcome to-

EDWIN PUTZELL (Geo), STANLEY WAYMAN (Conn), JONATHAN OYE (Ill), JOSEPH SINNOTT (NY), JAMES JOHNSON (NY), WILLIAM RUHLMANN (NY), KARIN GATES (Alabama), MARC COMTOIS (Ontario).

Many will recognise Joe Sinnott as the world famous cartoonist who annotated LP covers for Gordon Wall and Larry Kiner. William Ruhlmann is the author of the recent long and fascinating article on Bing in the American magazine 'Goldmine'. We hope to see material from both of these well known men in future issues of BING.

GERMANY

THOMAS KIRCHHOFF (Bechum) joins Klaus Halm & Lars Schinnerling as our third German member.

SPAIN

SILVESTRE SOLER (Castlellon)

BRITISH ISLES

Miss Tamsin Brown (Cumbria), John Sawbridge (Leics), Mrs Angela Stevenson (I-O-W), Tony Slaughter (East Sussex), Bob Jones (West Mids.), James Moore (Cheshire), Doris Hayes (Cambs), Archie MacLacklan (Cheshire), Roy Well (Wilts), John Teale (Lancs).

A warm welcome to you all.

DONATIONS

LEEDS tops the list of donations for this issue with the following contributions from October 2nd.

MARQ STANKOWSKI	raffle	£102
GEORGE HARWOOD	ICC tapes	£52
PETER DIFFLEY	donation	£30
DON & PETER HAIZELDEN	donation	£20

Individual donations are gratefully acknowledged from:-

JOE BARON, LARS SCHINNERLING, IAN PATIENCE, MIKE HOBDAY, HARRY ROSS, DONALD FLEAR, NICK V D SEYP, SHELDON O'CONNELL, JOHN SARRO, ERNEST SUTKOWSKI, VERNON VASEY.

LEEDS 1994

Another wonderful day has come and gone and it is my pleasure to thank the 55 members who came to celebrate our 29th event. Malcolm will cover the occasion in detail elsewhere but I would like to praise JOHN JOYCE who travelled to be with us in difficult circumstances and to whom the members expressed their appreciation by a standing ovation. Thanks to John for all that he does to promote the ICC.

A big 'thank you' to all who attended and we look forward to your company next year.

DEATHS

We are saddened to learn of the death of Mrs Joan Hooper, wife of Gordon Hooper, who died on the 7th July. Gordon reports that Joan was not really a Bing fan although she gave tremendous support to him with his taping and Bing activities. Gordon may take a little time to reply to letters and requests for tapes but he emphasises that he will reply. Our condolences go out to Gordon.

BING CROSBY STAMP

As the Editor has said, Wig Wiggins has kindly made available 15 sets of the 'Popular Singers' stamp sets and 10 are left for sale to members. Cost per set is £4.50 and members should write to me sending a cheque made out to Michael Crampton - ICC.

Finally can I plead with members to renew their dues promptly as late subscriptions cause me a great deal of work.

Thank you all for your loyal support and interest and may your Christmas be bountiful.

Michael Crampton

Young And Healthy

An interesting picture of Bing working out in 1936 has been loaned to us by Don Haizelden. Bing apparently had a small gym at his home but whether the picture was taken there or not, we don't know. We can't identify the man with him. Can anybody help?

LETTER FROM LESLIE

The indestructible Leslie Gaynor gives us his regular update.

In the last magazine, we warned members that Les Gaylor might not always contribute to each issue as he was finding it increasingly difficult to say something new every time. Well, Leslie's here again and we're sure that you will all find his comments of interest.

I very much enjoyed BING 107 and there has been much interest in the write up as taken from the book 'Golf - My Slice of Life' by the late British comedian Ted Ray. In the interests of those desiring to acquire the book to add to their Crosby memorabilia, some data that may be of help to them is that it was first published in the Spring of 1972 in Britain by W. H. Allen. The book in size is 10½" x 5½" x " thick and was brought to my attention when I had noticed a review of it in one of the national newspapers at the time. I immediately ordered a copy with a local bookseller and within a few days it was winging its way to Bing's office by airmail. About 2 years ago I had a sudden urge to own a copy of the book myself and a visit to one of the local second hand book shops brought quick results as the husband and wife proprietors went to a book sale and both were very vigilant on my behalf and indeed my luck was in. The dust cover is green in colour and has a cartoon drawing of comedian, Ted Ray, swinging a violin as though it was a golf club.

Since I am the recipient of much Crosby mail I can well see how the membership are very pleased with the coming of the compact disc and the fair amount of Bing recordings as contained on the newer format. There is however some discontent that many recordings have been re-issued several times over whilst other fine offerings never seem to be considered for CD release. From within our Circle and out of it (e.g. enquiries from radio presenters), I have been asked many times if I have any knowledge if those fine recordings Bing made for the Longines Symphonette Society are ever likely to be featured for release on CD. For the most part these recordings are superbly recorded, with fine orchestrations and with Bing in lovely voice, so I can well see the strong desire from so many to have them available in CD format. At the time of their availability in the 1960s I received correspondence from the head man of the Longines Symphonette Society in Hove, England and he was Mr S.A. Beecher-Stevens. He sent me a brochure relating to the boxed set "Bing Crosby - The Songs I Love" and it eventually happened that I was able to give him some help of a sales nature and he rewarded me with a gift of a stereo set which to this day is still in an unplayed condition. I was happy to note that all the imported stock from the USA was sold out. The Longines Symphonette Society in the USA wrote to me to say that the boxed set had met with a fine response from the American public and that they were hopeful that Mr Crosby would make some more recordings for them. Let's hope that compact disc releases of the Longines recordings will become a reality to meet with the wishes and desires of many.

Ace Bing booster, member Stan White, sent me a cassette taping of a broadcast put out on August 20th last by presenter Peter Moreton over BBC. Radio Northampton. Among the Bing tracks featured was the Longines Symphonette Society recording of 'Isn't This a Lovely Day'. Peter announced that he had obtained the Longines boxed set when on a visit to Land's End in Cornwall. He went into an antique shop and spotted the records and duly acquired them. Peter was very enthusiastic about playing Bing's recording of 'Isn't This a Lovely Day' on his broadcast. Thanks Peter.

Whilst on the subject of these Longines' recordings there is a little matter that I would like to include here, mainly for our newer members. During the time of recording the selection of songs, 16 titles in 1965, and a further 20 titles in 1968, it was stated that a gentleman by the name of Mishel Piastro was the musical director for the Longines Symphonette Society and naturally everyone thought that he conducted the orchestra for the Bing sessions. However I was listening to Gloria Hunniford's programme on BBC Radio 2 one afternoon and she had the famous British orchestra leader Geoff Love as her guest. During the interview Mr Love mentioned that he had worked with Bing Crosby but had never met him, and this set me thinking. A short while after this, I tuned in to BBC Radio Solent (one of the regional radio stations) and lo and behold Mr Love was the guest on this particular programme as well. Once again he mentioned of having worked with Bing but not meeting him at all. Some time later I got to hear that Geoff Love was to be a guest at a Sinatra Music Society meeting in London, and also that the celebrated broadcaster himself, the one and only Alan Dell, was also to be in attendance at the same event. So I thought that it was well worth myself being in attendance to meet these 2 famous personalities and especially to question Mr Love, and thanks to Ted and Marjorie Nunn of the Sinatra Society it came about.

I brought up with Mr Love that I had heard him on 2 radio broadcasts mentioning that he had worked with Bing Crosby and not ever having met him. I told him that I was in possession of much Bing Crosby recording data but could find nothing relating to him having any connections with Bing Crosby recordings. Mr Love's reply was immediate and he said "I did the orchestral accompaniments for Bing's Longines' recordings here in London." He stated that the arrangements came over from America and his orchestra provided all that was required and then Bing added his voice to the tapes back in the USA. This I confirmed via Nancy Briggs of the Bing Crosby Office. Bing reported to the Coast Recorders recording studios in San Francisco for the purpose of dubbing his voice on to the basic orchestral tapes.

At the Sinatra Society meeting I was amazed when Mr Love said that he had never heard the recordings and when I told him that I was in possession of them he put an urgent request to me that I tape the Bing tracks for

him as soon as possible and this I duly carried out from my other set. Future Crosby discographers will have to decide whether to accept the data 'accompaniments conducted by Geoff Love' as stated by him personally to me.

The amusing complaint that Paul Barnes submitted for publication in BING 107 shows that he had a sense of humour in sharing with us the complaint in rhyme that he had received from one of his listeners and headed 'Alas - Poor Bing' and simply because he regularly features Bing recordings in his radio broadcasts. On reading the rhyme I was immediately reminded of a letter that I had received from the well known British pianist and radio presenter namely Steve Race. I had written to him after hearing him talking about the famous song writer Johnny Mercer, and I sent him a copy of Johnny's letter to me which included his mentioning Bing and I diplomatically said that I hoped Mr Race would be featuring Mr C. from time to time in his programmes. The reply I received is shown below and it probably speaks for itself.

Dear Leslie Gaylor,

Thank you for your letter. I was interested to see the Johnny Mercer letter, written about the time I had him as a guest on an ITV programme. I think you are rather better known in the profession than you realise! Your single-minded devotion to - one might even say obsession with - Bing Crosby is common knowledge among broadcasters and producers. Your work on behalf of Bing does you credit, and there are many examples of his records being played on the air as a result of your persistent propaganda.

Speaking for myself, I admire Bing's work enormously - needless to say - and like to include something by him from time to time. The difference between us is that for me there are other great singers, but for you perhaps only one. What I'm trying to say is that the occasional Crosby disc will find its way into my programmes without prompting, but I'd rather not be pressured, when there are so many other great performers whose work I like to cover. Do please try to understand: what I am doing is telling Leslie Gaylor something that other broadcasters say among themselves but not to you. Don't pressure me please. Don't flood me with Crosbyana. Just trust me to put in Bing's records from time to time as they seem appropriate!

Best wishes - and thank you for taking my point !

Steve Race 13/3/91

In my write up in BING 107 I made mention of Bing's liking of the 'Monaural' method of recording which resulted in his voice being presented well forward which was much to his personal liking. He was of the opinion that the accompaniment should always enhance the voice and not cover or give opposition to it. I would like to finish with a little story to add weight to this

Over a period of years I learned from Bing that he was keen to record an album of what he termed southern songs that had great popularity in the 1920s (or around the time of Al Jolson as Bing put it). He first let me know of his desire to record such an album in a letter dated January 19th, 1970, and in another letter dated May 17th, 1974, he brought up that he still had under consideration plans to record the proposed album with a modern type of accompaniment.

Bing thought that Sonny Burke of Daybreak Records might be interested in releasing such an album should it be recorded. But as I was to learn, Bing put the idea of making the record around to various outlets in America but no one took up his request to release an album of southern songs should he record one. So not to be beaten, Bing went ahead and Bing Crosby Enterprises paid for the recording sessions and as Bing was most appreciative of the talents of noted American pianist and arranger Paul Smith, he was engaged to provide the arrangements and the orchestral accompaniment. English Decca took up the licence of the album and it was issued as 'A Southern Memoir' and I didn't obtain Bing's opinion of the mix which I presume was handled by Decca's engineers.

Another album idea of Bing's was to record a selection of Spanish/Latin style songs. Once again Paul Smith was brought in to do the arrangements and to engage the musicians and Bing Crosby Enterprises financed the project. Again English Decca picked up the recordings and they were released on an album entitled 'Bingo Viejo' in 1977. Also in the same year Anahuac Records in California took up the leasing of the recordings and they also issued them under the title 'Bingo Viejo'. In a letter dated July 11th, 1977 Bing wrote to me about the Anahuac Records release and to quote he wrote.

"The Bingo Viejo record has been remixed and it sounds much better than ever it did before. I don't know what they did to it but they brought up the vocal a little more and cut down on the background, which made it sound a little more intimate and a little more personal."'

Try listening to the two separate albums and see what you think.

Finally, I have been impressed by the many people who have written or telephoned to express their concern about the health of the popular broadcaster, Alan Dell. I know that I can safely speak on behalf of the membership in wishing Alan a speedy recovery and I hope that he will soon be among us again with his delightful "Sounds Easy" broadcasts.

As I have done so now for many years, may I wish a Merry Christmas to all members and their families and also express the hope that 1995 will be a happy year for them.

Leslie Gaylor

Bing and Errol Flynn

My note seeking information about Bing and Errol being involved in a night club venture together produced a very interesting response from Mark Scrimger, President of Club Crosby which publishes the excellent Bingang magazine. Mark sent me a cutting from a book called "Out With The Stars - Hollywood Nightlife in the Golden Era". The book was written by Jim Heimann and published in 1985 by Abbeville Press of New York. In a chapter called 'The Forties' it describes how on May 3rd 1940, "Bing Crosby, Bob Hope, Fred MacMurray, Jimmy Fiddler, Johnny Weismuller, Ken Murray, Rudy Vallee, Tony Martin, Errol Flynn and Vic Erwin banded together to produce the Pirate's Den on LaBrea near Beverley." The atmosphere was Jolly Roger, Hollywood-style including roving swashbucklers (who doubled as waiters) who threw female patrons into the brig on phoney charges. The only way to escape from the brig was by screaming at which point the lady was awarded a scream diploma. Mark knows little more about the venture and it would be interesting to know what became of it. I assume that the various stars listed above were simply investors in the Club rather than major players in it.

The Guinness Book of Records

The 1995 edition of this most successful book has just been released and the revised entry for **Most successful solo recording artist** will disappoint most of us. Trevor Wagstaff discovered this earlier in the year when passing information about Bing (based on the Joel Whitburn books) to the Deputy Editor. The entry reads:-

> **Most successful solo recording artist** *Both Elvis Aron Presley (1935-77) Harry Lillis (alias Bing) Crosby Jr (1904-77) could be considered for the above title. Elvis Presley has had over 170 major hit singles and over 80 top-selling albums since 1956. He holds the record for the most number one hits with 17, and his music has spent a record total of 1145 weeks on the chart.*
>
> *Bing Crosby made more recordings than Presley, with 2600 singles and 125 albums cut in his lifetime. On 9 Jun 1960 the Hollywood Chamber of Commerce presented him with a platinum disc to commemorate the sale of 200 million records; on 15 Sep 1970 he received a second platinum disc when Decca claimed sales of 300,650,000 discs.*

Trevor pointed out the statistics in Joel Whitburn's book "Billboard top 1000 x 5" and suggested that a line was added to the above entry as follows. "He was also the top selling artist from 1929 to 1955 as quoted in USA 'Billboard' listings." The Deputy Editor replied stating that it was too late to amend the 1995 edition but she will reconsider the matter next year. Anyone who wants to write supporting Bing's claim should address their letters to Sarah Llewellyn-Jones, Deputy Editor, The Guinness Book of Records, 33 London Rd., Enfield, Middlesex EN2 6DJ. Apart from having Bing's date of birth wrong (it should of course be 1903), we shall have to admit that strictly speaking he did not make 2600 singles. In all Bing recorded about 1500 songs commercially and some of these were for LP issues. The book 'Bing - Just For The Record' quotes 2321 titles but this includes alternate takes.

Bing plays cricket

Several members have written seeking further information about our cover picture in BING 107. In 1975, Bing came to the rescue of a cricket club at Kirkby Malzeard, Nr. Ripon, Yorkshire when they were in difficulties. He gave £1250 to the local playing fields committee and the following year, on August 13th., he called at the club at their invitation after a day out shooting grouse. He was invited to bat and amidst much hiliarity he had to be shown how to hold the bat. He hit the first ball he received for 4 but was clean bowled by the second. Bing was asked if he was going to attend the forthcoming Test Match, but he said "no, it would take me a week to understand the rules!"

BING IN THE USA

David Lobosco gives us his Stateside update

During the waning months of summer, the Bing Crosby world was like a picnic. In video stores, MCA/Paramount released many of Bing's rarer musical gems. A total of 5 movies were released including: "We're Not Dressing" (1934), "Rhythm On The River" (1940), "Here Come The Waves" (1944), "Blue Skies" (1946) and "Emperor Waltz" (1948). MCA Video finally came through with
these new series of releases, all of which sell for $14.99 (or $49.99 for the Collector's set of 4 which excludes "Blue Skies"). The 5 jewels show Bing at his best, whether crooning to Carole Lombard or clowning around with Betty Hutton. No less than 19 Bing movies can now be obtained from Movies Unlimited Inc (call toll free 1-800-523-0823). For Laserdisc collectors, MCA has issued a special package containing "Blue Skies" and "Holiday Inn" on one disc and "We're Not Dressing" and "Rhythm On The River" on another. The excellent "Bing Crosby: His Legendary Years 1931-57" tribute is on Laserdisc as well and I understand that the video version is under consideration for an Emmy nomination.

Barbara Fisher of New York attended the dedication of the Popular Singers stamps at Damrosch Park in New York City on September 1st and reports that Bing's son from his second marriage, Harry Crosby lll, attended the function. I am not sure if the other family members were there as well. A similar dedication was held in Spokane on the same day in front of the Crosby Student Center on the campus of Gonzaga University. After the ceremony there was a special pictorial cancellation as well as a tour of the Crosby Collection. Bing's 28 year old grandson, whose actual name is also Bing but who is known as Flip, was in attendance to sign the special souvenir cancellations.

Barbara Fisher also sent me information on the new Mel Torme CD called "A Tribute to Bing Crosby: Paramount's Greatest Singer". In the various interviews Mr. Torme has given through the years, Bing is often mentioned. This is obviously a labor of love for Mel Torme. He croons, in his own way, such Crosby gems as: "A Man and His Dream", "May I" and "Moonlight Becomes You". The CD has been reviewed as fairly good by the critics. Mel has followed up the CD by live performances in cabaret with a month-long residency on the Upper East Side in New York in September to promote his CD and also celebrate his 69th. birthday.

Laserlight has released a 5-CD set of "Kraft Music Hall" from the days of World War ll. They were already mentioned in BING 107, but I want to stress what a treasure they are. When I first purchased my set, I was worried that they would be of poor quality since they came from old transcription discs. However I was glad I bought them for the sound quality is unbelievable! As feared, Verve has indicated that its planned CD release of the Crosby/Bregman tracks has been indefinitely delayed. Whilst they want to include extra tracks if and

when the issue goes ahead, they are not sure at present whether any extra material exists. It wouldn't hurt if members wanting to see this CD issued were to write to Verve at Worldwide Plaza, 825 Eighth Avenue, New York NY 10019 encouraging the company to proceed with the project.

On the American Movie Classics cable channel, they showcased the rare Crosby film "Say One For Me" (1959). Although the movie does not compare to "Going My Way" or "Bells of St.Mary's", Bing Crosby portrays a priest like no actor could or can. Cable network TNT also aired a Crosby gem. "High Society" in glorious Technicolor saw Bing at the peak of his ability.

BINGthings Society in conjunction with the Connecticut Crosby Club held its "Rhythm On The River" tribute on July 29 and 30 at Fishkill, New York. A cruise on the Hudson River on the Friday night took place in perfect weather with approximately 40 'delegates' assembling on the Saturday afternoon at the Holiday Inn for the formal program and dinner. Jean-Paul Frereault mounted a major display of his Crosby memorabilia and Bill Ruhlmann (who wrote the marvellous article in Goldmine magazine last December) was guest speaker. Chuck Ford and then Jim Johnson sang a medley of Crosby songs whilst Bill Hunt and Chuck Ford performed a skit "I Needed That, Part lll" about collecting Crosbyana.

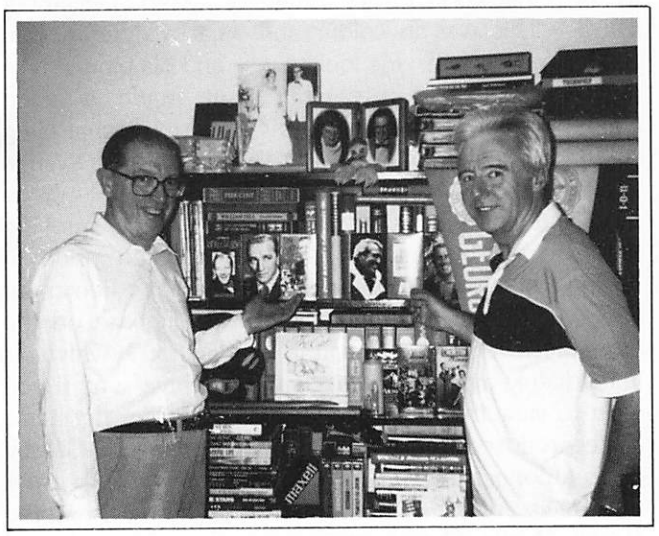
I mentioned Jim Johnson above and Jim of Hyde Park, New York has had the privilege of hosting a Bing Crosby hour on WHVW radio. He informs me that he will do a show like this on the first Sunday of every month. Jim also continues to do his Irish show on every Sunday from 11.05 to noon. Jim is a volunteer who puts in many many hours just for the cause of Bing Crosby. He really deserves a heartfelt pat on the shoulder!

On a personal note, I would wish to my grandfather a happy birthday on December 12th. Being 66 years young, he introduced me to Bing and all the other greats of the past decades. Without his guidance and just knowing he's there, I would not be where I am today! And with that, I'll leave you for this issue. All my best goes out to every Crosby fan during this holiday season and may all your Christmases be bright and filled with health and happiness!

David Lobosco
2533 Rose Drive, Glenshaw,
PA 5116, USA

That Travelin' Two Beat

My family holiday this year took me to the eastern seaboard of the USA and as always I did try to fit in some Bing activities as we travelled about. We landed in Washington and very soon met up with Wig and Laura Wiggins and their daughter Joanne. Wig has done a tremendous job for us in looking after our US and Canadian members and it was a great pleasure for me to meet him in person for the first time. Both Laura and Joanne willingly support Wig's Crosby activities and Joanne astounded me with her almost encyclopaedic knowledge of Bing's films. It seems that she had accompanied Wig to a series of Bing's films at the Smithsonian Museum some years ago and she has a wonderful memory. I find that whenever you meet Crosby people, you learn or see something new and so it was at Wig's home. For the first time, I saw "Confessions Of a Co-Ed" in which the Rhythm Boys entertain at a school dance. Bing sings "Out Of Nowhere" and already (in April 1931) he was showing star quality. Rinker and Barris appear to be nothing more than support as evidenced by the unimpressive version of "Ya Got Love" which is performed by the Trio after Bing's solo. Shortly after the film was made, the Rhythm Boys broke up and seeing their performance in the film, this seemed a logical development as their time had passed whilst Bing as the solo artist had emerged.



Malcolm and
Wig select their viewing.

Whilst our wives and families talked of other things (it is surprising how well my wife gets on with other Crosby 'widows'), Wig produced a video of the A & E Biography program which was shown in the USA last December. I had not seen this before either and generally I thought it was quite good. Gary Crosby made his usual comments about Bing beating him and drawing blood and if this is true, how often did it happen? I suspect that perhaps on one occasion after Gary had committed a truly heinous crime such as killing the canary or something similar, Bing did indeed thrash him as described. This was how Bing was brought up himself and indeed such treatment is still usual in Singapore judging by publicity seen earlier this year. Gary has passed this story down through the years making it seem as though Bing was some form of monstrous sadist. Fortunately there were others in the programme to give balance and Gary Giddins did just that helped by some generous comments from A. C. Lyles (you remember - Gwen Harvey's pal!). To finish off our viewing (before the ladies got restless), Wig showed me a Russ Columbo film entitled "Wake Up And Dream" which was made in 1934. Russ had a pleasant voice and similar looks but there was nothing else there. No spark, little personality and those who say that he would have challenged Bing for the top spot if he had lived are way off the mark. I suggest that his career would have just dwindled away if he had not been tragically killed. I am mindful of falling foul of our objective 3 (see Editorial in BING 107) but I would welcome other members comments on this subject.

From Washington, we went to Niagara, Toronto, Boston and then New York. Naturally I had to visit Footlight Records in East 12th. Street and as mentioned in the last magazine, I introduced myself to our member Bill Daugherty who immediately put on a Bing CD in my honour. My conversation with Bill threw up the name of Arthur Tracy (The Street Singer) and I learned that Arthur is now 95 and living in New York. My late grandmother was a great fan of Arthur's and indeed I took her to see him perform in Birmingham in 1967. I'm not one who writes letters to stars but as Bill knew Arthur's address, I have written to Arthur telling how much pleasure he gave my grandmother during her lifetime. I have not had a reply as yet.

The Museum Of Television & Radio

In West 52 Street, New York stands this 'museum'. I decided to visit it on the off chance that there might be a reference to Bing and I quickly discovered that it was not a traditional type of museum that you walk around. There are two screening rooms and two theatres which show a wide variety of programmes from the Museum's collection throughout the day. There is also a radio listening room but the most fascinating feature is the ability to have access to the Museum's vast collection yourself. So I paid my $6 and went to the Library where using a Macintosh computer I searched the database for evidence of Bing. You can then watch up to two hours of the programmes you have selected. The choices before me were to search the radio collection or the TV collection, so I chose the latter. I typed in the words "Bing_Crosby" and very quickly the database produced a list of 49 TV programmes featuring Bing. About half of these were programmes which just had a mention of or brief appearance by Bing but the other half were

genuine Bing shows. The programmes listed which I can remember were:-

Hollywood Palace Shows 4/1/64, 25/12/65 and 7/2/70
Bing & Liza 26/3/76
Dick Cavett Show 4/10/72
Bing Crosby Show 23/10/68
do. 20/3/61
Frank Sinatra Show 20/12/57
Bing Crosby and Friends 12/1/58
Bing Crosby Show 12/4/65 "Conform, Conform Whoever You Are" (sitcom)
Happy With The Blues 24/9/61
Bob Hope - 25 years in Television 24/10/75
Bing Crosby Show 5/10/60
The Edsel Show 13/10/57
The Magic Of Broadcasting 1/5/66

Please see the TV listings in earlier editions of BING for further details. I had to make my choice quickly if I was going to have the full two hours, so I picked the Bing Crosby Show from March 1961 which featured Maurice Chevalier, the first Hollywood Palace from January 1964 and the 1965 Christmas Show, also from the Palace. I was taken to a console room containing probably 20 or so different screens in separate alcoves and given headphones for the sound. Each console had controls similar to a VCR enabling me to pause the video or spin forward where necessary. Several people in the room appeared to be watching Star Trek programmes whilst one small group were viewing a comedy show and they kept bursting into laughter which disconcerted the rest of us. My wife elected to watch the first episode of "Roots" and then she joined me at my console. The Chevalier show was familiar to me from the soundtrack record but I had never seen it before. In black and white of course, it really was a very good show with Bing in top form. He and Chevalier put on tremendously entertaining performances and I thoroughly enjoyed it. The black and white shows of that time did not flatter Bing's appearance as with a short haircut and having lost some weight through illness he looked older than his years. The first Hollywood Palace Show had to be prepared quickly and essentially it was an old fashioned Variety bill (again in black and white) with Bing introducing the acts which included Gary Crosby (singing Joshua). Bing and Gary sang "Teamwork" (this seems ironical now) and it was interesting to see John Scott Trotter on stage with Bing just before Gary did his spot. I assume that JST had some form of consultancy role to Gary. The finale featured Bing and the Young Americans singing "Climb Ev'ry Mountain". I suspect that Bing mimed his songs and the choral introduction sounded just as strange on video as it does on the record I have of the song. Finally to the Hollywood Palace Show of 25th. December 1965. This was in colour and what a difference in Bing's appearance. He looked well and his tanned face and blue eyes in his white suit made a good combination. A first class show confirming that Bing still had much to offer at that time. He sang 'White Christmas' at the end with little Harry sitting alongside him and I thought it was a particularly moving performance because of Bing's undoubted pride in having his young son there. Two hours later I emerged and quickly had another look at the database on the computer. Apart from the "collection" which is immediately available, there is the "archive" and if you want to view this you have to wait 7 days for the items to be produced. I suspect that there are many Crosby gems amongst this but to find them you have to enter the precise name of the show in question. I entered "Dean_Martin_Show" and the computer produced details of two of them but neither featured Bing and sadly at that point I had to depart to meet the rest of my family. The Museum would be a wonderful place for anyone wishing to research Bing's radio and TV career and if ever I go back to New York, you know where I'll be!

Bing and Maurice Get Together

Malcolm Macfarlane

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from the transactions undertaken as a result of these entries

Please send all advertisements to the Editor

Jonzo Records, P.O.Box 212, Harrow, Middlesex HA3 7LD (tel. 0181-863-3141)

We advised previously that John McNicholas is re-starting his superb Chronological series and please see Jim Reilly's Keeping Track for further details. In discussion with John, we learned that he still has supplies left of JZ-6/7/8/9/12/13 of the Jonzo Bing LP series. If you missed these first time round, don't delay in contacting John at the address above to obtain your copy. The LPs are £6 each plus P+P.

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The following 78 rpm records are wanted and the price I am prepared to pay as shown.
English Brunswick 1304 Love You Funny Thing / Shadows On The Window £10
English Brunswick 02499 It's The Natural Thing To Do / All You Want To Do Is Dance (NOT the picture label) £10
Parlophone R.374 My Kinda Love (Dorsey Bros Orch) £15
Parlophone R.6148 (red label) If I Had You / I'm Crazy Over You (Sam Lanin Orch) £30
HMV B.5509 Lovable (Paul Whiteman Orch) £30
Ariel Z.4364 Susianna (as by Ariel Dance Orch.) £150
Australian Decca Y.5013, Y.5028, Y.5075, Y.5098, Y.5126, Y.5162, Y.5228, Y.5249, Y.5360 £6 each
Condition must be EX or better in good playable condition.

FOR SALE

The following 10" Brunswick records, surplus to requirements. All as NEW (shown as N-) except where stated. Prices N- £1.75 ($3.00) E £1 ($ 1.50) V 50 p. ($1.00). Space does not permit titles, see BING 102 or supplied on request (sae please).
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01668	V+	03031	N-	03587	N-	03882	N-
01993	E	03032	N-	03589	N-	03889	N-
02101	N-	03044	N-	03596	N-	03902	N-
02179	E+	03079	N-	03603	N-	03908	N-
02270	E	03087	N-	03604	N-	03932	N-
02314	N-	03142	N-	03633	N-	03982	N-
02315	E	03171	N-	03635	N-	04016	N-
02444	N-	03220	E	03636	N-	04035	V
02484	N-	03269	N-	03646	N-	04043	N-
02653	N-	03289	N-	03647	N-	04098	N-
02713	N-	03300	N-	03650	N-	04114	N-
02761	N-	03350	N-	03657	N-	04260	N-
02786	E	03381	E	03665	N-	04337	N-
02787	N-	03384	V	03700	N-	04345	N-
02805	N-	03410	N-	03708	N-	04420	N-
02806	N-	03411	N-	03744	N-	04425	N-
02807	N-	03418	N-	03753	N-	04442	N-
02808	N-	03456	V	03758	N-	04454	N-
02849	E-	03494	E+	03782	N-	04482	N-
02881	N-	03528	N-	03783	N-	04483	N-
02890	N-	03534	N-	03800	N-	04527	N-
02900	N-	03539	N-	03801	N-	04534	N-
02973	E	03547	E	03802	N-	04553	N-
02974	N-	03565	N-	03838	N-	04568	N-
03010	N-	03569	N-	03863	N-	04580	N-
04581	N-	04623	N-	04900	E	03597	N-
04602	N-	04672	N-	03822	N-	04497	N-
04606	N-	04704	N-	03809	N-	05339	E+
04613	N-	04760	N-	03837	N-	04984	N-

NOTE last 7 above are not in numerical order.

COLUMBIA

DB 1829 E DB 1845 E DB 1971 E
DB 2009 N- DB 2056 N- DB 2085 N-
DB 2123 E

CAPITOL

CL 14645 E+

AMERICAN DECCA

621 (BLUE LABEL) E
23413 V

This is a good opportunity for the newer collector of Bing to obtain out-of-issue records and for others to replace their worn copies.

Mrs. Thelma Pearson, 9 Breeden Drive, Curdworth, West Midlands B76 9HL

Thelma lost her husband Ron some time ago and as a tribute to his life-long admiration for Bing, 'Where The Blue of the Night" was played at his funeral. Sadly she now has to face the task of disposing of his Bing collection . The money side is a factor although not of paramount importance but Thelma would like to think that Ron's effects were going to Crosby fans who would appreciate them. There are 40 or so 78s, 20 LPs and probably about 100 cassettes (including copies of the BBC 15 part series), reel to reel tapes plus many other 78s of other artists. Please send SAE to Thelma for further details. Ideally she would like a single purchaser who could collect the items.

Miss Tamsin Brown, Globe House, Ireby, Nr. Carlisle, Cumbria CA5 1EA

I was wondering if anyone had any posters of Bing to sell or knew anywhere I could buy some from. I have managed to find pictures of other artists I admire such as Noel Coward but so far I have failed to find any of my favourite singer - Bing, of course! The only pictures I have of him are in books of music, on record covers and of course in BING magazine. I would be very grateful if someone could assist me in spicing up my walls with some quality! As I will be going to University next year, I should like to take a picture of Bing with me.

(Editor: Please see the Letters section for further information about Tamsin. It would be marvellous if someone could help with his request.)

Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP

Ken has videos available of several of Michael Holliday's TV performances, both starring in his own show and guesting with other artistes. Send SAE for full details.

Mr. B. Burke, 4 Braemar Park, Kirkby Green, Scopwick, Lincoln LN4 3PD

WANTED - German records and tapes from the 1950s, particularly by Heinie such as 'Mama' and 'Du Sollst Nicht Weinen'.

Michael O'Toole, Dublin

Member Michael has become associated with a Master Craftsman who has put together a nice Bing item and details are shown below.

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Zip Code _____
Sig: _____

Bert Day, 35 Galla Crescent, Dalbeattie, Scotland DG5 4JY (tel. 0556 611215)

I am clearing out a lot of surplus C90 cassettes and would like to offer the members these rare Bing tapes:-
Kraft Music Hall Songs (cassettes Vols 1 to 15)
Rare Bing 78s (vols. 1 to 10) - tracks not normally on 12" LP or CD.
All at £3 each including postage for UK members but PLUS postage for overseas members. Depending on response a contribution will be made from sales to the ICC funds.

Ernest H Sutkowski, 20 Baldwin Rd., Saddle River, New Jersey 07458, USA

Ernie is anxious to obtain the LP 'Sunday In Hollywood with Ann Blyth and Bing Crosby'. Alternatively a tape of the LP or even details of its contents would be welcomed.

(Editor: In correspondence with Ernie about the above, I was able to quote the details of the LP from the LPography which indicated that the record was

issued on the World Horizon Records label and that it was distributed by the Maryknoll Fathers, Maryknoll, New York. The matrix number was F8-MP-4414/5. With no real information other than this on the LP, I queried whether it contained a radio programme "A Question of Pianos" which featured Bing and Ann Blyth but I was only guessing. Comments from members would be appreciated.)

Greg Van Beek, 929 Hillcrest St., West Bend, WI 53095, USA (tel. 414-338-8986)

Wanted - A Bing Crosby LP on the United Artists label from the 1970s "Joe Bushkin Celebrates 100 Years of Recorded Sound". Will buy or trade. Also looking for the Fred Astaire LP recorded at the same time as the duet LP with Bing. It's called "They Can't Take These Away From Me".

Stan Woodford, 6 Mariam Gardens, Hornchurch, Essex RM12 6QA

Stan has on offer many VHS video items and film song compilations of Bing that may be of interest. SAE for lists please.

The Dean Martin Association, 259 London Rd., Croydon, Surrey CR0 2RL

For details of Dean Martin's only fully authorised international society, write to Bernard Thorpe at the address shown above. The subscription is £10 and the Association's newsletter " Just Dino" is published a minimum of 4 times a year, sometimes more.

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Crosby Clubs Around The World

The ICC is pleased to be associated with the following Crosby Clubs. Please write to the addresses shown for further details.

Club Crosby, BINGANG
Mark Scrimger, President,
Wayne L. Martin, Editor
P.O.Box 3849, Kirkwood, Missouri 63122, USA
(Members in Europe should enrol via Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP)

BINGthings Society,
Bob Lundberg, President
5021 57th. Avenue Court West, Tacoma, Washington 98467-4802, USA

The Grapevine
John C. Marshall, 39 Kings Rd., Teddington, Middlesex TW11 0QD

Bing's Friends And Collectors Society,
Hobie and Cathie Wilson, 236 Andrieux St., Sonoma, California 95476-6909, USA

The Queensland Bing Crosby Society,
John Wright, 17 Thurecht Parade, Scarborough, Queensland 4020, Australia.

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A Touch Of The Bings

I mentioned the activities of Roy Chappell in BING 106 when I referred to "The Jolson & Crosby Show" which has been touring the country featuring Roy as Bing. Since then, I have had the great pleasure of seeing Roy perform in "A Forties Night" which is a show he has put together to re-create the wartime years. Needless to say, with the D-Day celebrations Roy has been much in demand lately and this activity will no doubt continue until the VE-Day anniversary next year. The show features Betsy (a lady who sings WW1 songs amongst others), Marty Stewart (who plays a whole host of instruments and also sings), Sheila Sexton (a comedienne who sings like Doris Day) and of course Roy himself. Music is supplied by Colin Hilton. The whole evening is a splendid reminder of an old fashioned variety bill and it went down very well when I saw it. Roy sings in Bing's style and in fact his entire act is virtually a tribute to Bing. I last saw Roy perform at John Marshall's extravaganza at the Waldorf in the early 1980s and he has a splendid voice which probably sounds more like Bing now than it did then. His mellow versions of Bing's 40s hits were the highlight of the evening for me and how great it was to hear the audience joining in as they did when Bing performed at the Palladium.

Roy entertained at the Bing Crosby Historical Society's meeting in 1980 and later appeared on a BCHS EP put out in 1981. The cover showed Roy meeting Bing in 1977 and the record featured Bing on one side singing "A Horse That Knows The Way Back Home" and "She's From Missouri" from the Dixie soundtrack. Side two had Roy singing "Darn That Dream" and "I Had The Craziest Dream". The EP is very rare now but

talking to Roy after his show, he told me that he still has a small supply left and that he would be happy to sell them to any members who might want them. Send a cheque for £3.50 (includes postage in the UK) to Roy at 44 Barlow Rd., Levenshulme, Manchester M19 3DA if you want a last chance to pick up this rare record.

Roy has had a couple of spots on local radio in Manchester in recent months and also he has appeared in other shows in various parts of the country. Details of one such show have been received as you will read in Bert Bishop's report from deepest Essex.

Malcolm Macfarlane

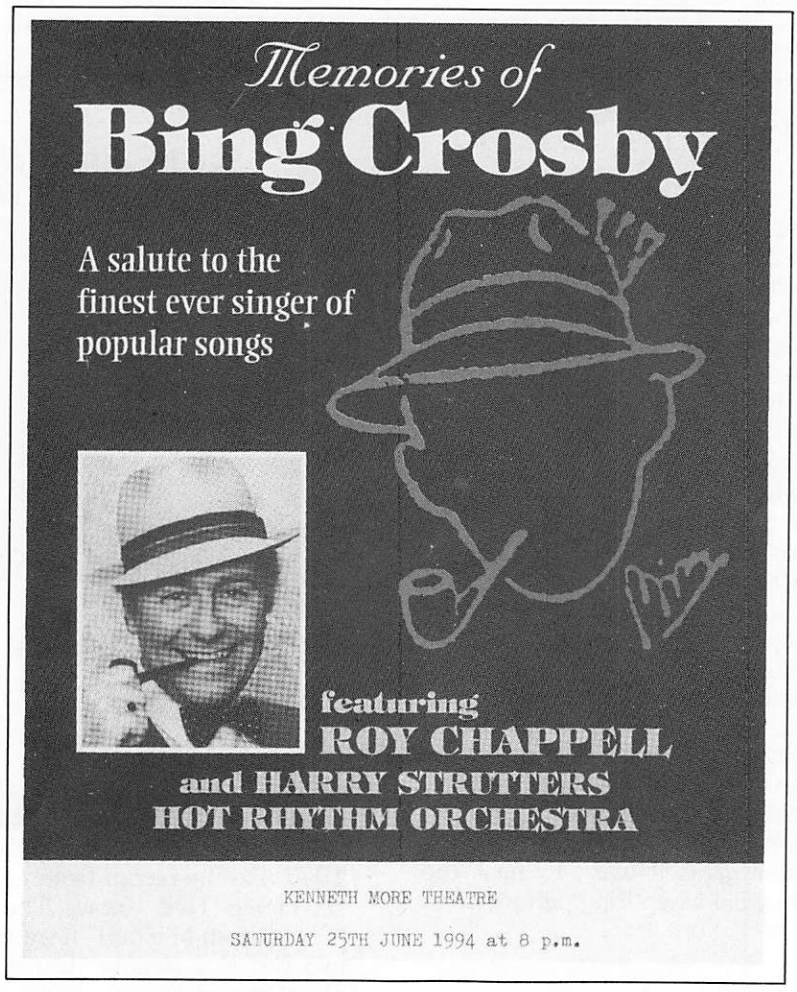
Memories of Bing Crosby

The news that ICC member Roy Chappell was coming to Essex to present his tribute to Bing programme was greeted with enthusiasm by several collectors in this sprawling county. It is not often that a Crosby orientated stage production hits town - the last one being 'Moonshiners' a few years ago. So 'Memories of Bing' at the Kenneth More Theatre in Ilford, featuring Roy, accompanied by Harry Strutter's Hot Rhythm Orchestra on Saturday, 5th. June 1994 was eagerly anticipated. Trevor Wagstaff organised the tickets and, at the appointed hour, six of us met up in the lounge bar of the theatre.

It was at this point that I overheard the comment (unnoticed by the others, I believe); "But of course, Crosby was always greatly overrated." As I didn't want to get blood on my best suit, I just gave the pompous cretin who uttered the remark one of those 'if looks could kill' stares and hoped that the ensuing concert would remind him of that golden age of music when Bing, by his sheer vocal talent, reigned unchallenged for many years.

Given the type of backing band that Roy was working with it was inevitable that most of the numbers were up-tempo and presented at a cracking pace. There was Whiteman material, and tracks from the Eddie Condon stable - and many that were more associated with Jolson than Crosby. No matter; Bing sang them all at one time or another. Roy Chappell has a pleasant voice and manner, and with a Bing-style fedora and pipe to match gave a creditable impression, rather than impersonation, of the great man. At one stage the band cooled down enough for Roy to present a few ballads which included 'Wrap Your Troubles In Dreams', 'Pennies From Heaven', 'Just One More Chance', and inevitably I guess, 'White Christmas' - though June "It just has to be in here somewhere!" remarked Roy. The theatre was pretty full. Mainly citizens of a certain age, and most of them more appreciative than the bar-room bonehead encountered earlier. In fact an evening's entertainment that deserved to be on repeat prescription! Well done, Roy and the eight-piece ensemble! When are you coming back?

Bert Bishop



Keith Parkinson's CELLULOID CROSBY

1945

This issue provides the opportunity to look over our shoulders at what we and others thought about Bing half a century ago. In a pretentiously titled book 'British Cinemas and Their Audiences - Sociological Studies by J.P. Mayer', you could easily be put off by the opening sentence:

"The inadequate attention the social and cultural implications of the cinema have hitherto received can perhaps be explained by the departmentalisation of our contemporary civilisation."

On the other hand, you may decide to read on and be surprised that Bing Crosby is discussed on 20 separate occasions.

The book developed from 2 surveys conducted in 'Picturegoer' magazine. This marvellous periodical reigned supreme throughout the years when Bing ruled the airwaves, sustained his leadership as a record seller and was the main cinema box-office draw. 'Picturegoer' resorted to fortnightly publication during and shortly after the war but it provided my own weekly fix of movie news from the late 1940s until its demise in the early 1960s.

In early 1945 it carried this announcement:

Your Help Needed

Some weeks ago our readers were good enough to take part in a competition on audience reactions and supplied a university lecturer with valuable material. He has suggested another competition. Readers are asked to write their motion picture autobiographies. Naturally your anonymity will be kept. State your name, age, sex, occupation.

That 'university lecturer' was J.P. Mayer.

Within broad guidelines readers were then given free reign. Mayer was looking for comments that showed how movie-going influenced behaviour and time and again 2 American performers were named as having an impact on daily life: Bette Davis and Bing Crosby.

We are interested in Bing here, and the letters in which he is mentioned show how strongly he shaped attitudes. Quite often he was idolised. In the mid 1940s cinema-going was at its peak. It was also a habit requiring little discrimination. You went 'to the pictures' rather than to see a specific film. Usually you went to the same cinema on the same night, irrespective of what was playing. You saw extremes in entertainment terms. Whatever was on offer was absorbed. It could be a Bowery Boys comedy, an M.G.M. musical, a John Wayne western or a Hitchcock thriller. In fact, the sheer variety of what was on offer produced converts to Crosbyana. The longest letter which 'Picturegoer' received was from a 25 year old serviceman who wrote:

"For some strange reason, at this time I thoroughly disliked Bing Crosby. I had many an argument with the other chaps who admired him. I realise I was rather irrational as I had never seen a film of his, and argued all he did was 'Boo-Boo-Boo', etc. However, a pal recommended me to see 'Waikiki Wedding' betting me 2 shillings I'd like Crosby. I must admit I had to pay the bet and was glad to. I really enjoyed him and the film. I not only found he did more than 'Boo-Boo-Boo' but was a very good comedian. Since then, I've been a staunch admirer of Crosby."

The point that emerges from Mayer's survey is that regular doses of film moulded the outlook of what can best be termed 'the younger generation'. It serves no useful purpose to reprint here entire letters from anonymous correspondents, but if a reminder is needed about how influential the Crosby persona was on our beleaguered little island, so remote from the 'Hollywood Dream Factory' then a number of brief extracts will make the point.

"My favourite at the moment is Bing Crosby. He is my favourite actor, crooner, singer, comedian, radio artist, human being, everything. I think of him constantly: I wonder what his reactions are to certain news items. I try to imagine what he is doing at different times during the day. I plan various films for him, and think up ideas for his radio show. I wonder how his wife and kids are and I wish I could meet him some day before he gets any older. I listen to people's conversations about him, read every news item about him, study the daily newspapers to see what time he is broadcasting, and plan my day as far as possible not to interfere with my listening."

That was written by an 18 year old female. She goes on at greater length about Bing. It is hard to imagine more intense idolatry than that exhibited by her. When she writes, "When I see Bing on the screen my heart thumps and I want desperately for everybody to like him," you feel that her life's mission will be to convert the world's population to Crosbyana.

It is probably significant that the writer of that first letter was a female. A different type of hero worship is on offer from the boys. It is not intense but it leaves the reader in no doubt that Bing is an important part of the writer's life. As an example:

"The man I like best is Bing Crosby and I am sure I shall always like him."

Age, when it was declared, had a strong bearing on the type of reader response. A 23 year old female laboratory assistant, looking back to when she was 11 years old wrote:

"I started to attend the local secondary school and had my first experience of what were known as pashes or crushes on various film stars. Everyone had a favourite, with Bing Crosby well in the lead. Bing's photographs were very scarce because of the great demand."

A 30 year old female clerk showed no signs of infatuation when she wrote:

"Bing Crosby singing 'Holy Night' gives me more religious uplift that all the dull sermons of our snobbish vicar."

Mayer himself used Bing to validate certain theories he held. He wanted to see first-hand how people reacted to different types of film. Only a sociologist would go to the pictures to watch the audience. He went to one of the many small repertory cinemas that existed in London up until about 30 years ago. A double bill of 'Dixie' and 'The Seawolf' was playing. About the first he wrote "....'Dixie' with Bing Crosby as leading actor, an amiable example of what Aristotle may have meant by 'overcharged music', yet the film is pleasant to the soul, even to somebody who may prefer Mozart to Bing Crosby." By the time he had sat through Edward G. Robinson in 'The Sea Wolf', he wrote ".... our mood of relaxation had completely vanished, our nerves were tense. One left the cinema fatigued, without relief."

Presumably if he had to repeat the experiment Mayer would see the films in reverse order. Mayer's follow up survey was launched by the following announcement in 'Picturegoer'.

Your Help Needed Again

Our university lecturer, who has received much valuable assistance from our readers, again offers 3 prizes of £2.2.0, £1.1.0 and 10/6 for the best answers to a simple question. He wants to know the films you like and dislike and wants you to give reasons.

The response was disappointingly low. At that time 'Picturegoer' had a readership of around one million but only 150 bothered writing in. Mayer chose 50 to publish as representative of his findings. These ranged from a 12 year old schoolgirl to a 64 year old bricklayer. Bing was mentioned again and again, starting with the schoolgirl who wrote:

"Being a great admirer of Bing Crosby I welcome any film of his, musical or drama. His greatest - 'Going My Way' - cannot be bettered and in my estimation no other film ever made could possibly equal it. The acting, humour and above all Bing's crooning were superb."

A lot depends on topicality and 'Going My Way' had made a recent impression on many people. "Who else but Bing could have portrayed Father O'Malley to such perfection?" wrote a Yorkshire textile worker, whilst a Hampshire cinema operator stated: "I enjoyed 'Going My Way' because I like Bing and because the film had a humour and sincerity." For a typist in London, "Going My Way' was held in high regard because it proved that "Religion is not always straight-laced. Bing deserved the Oscar because the part was so different from what he had always been in films. I had to see this film twice, just to appreciate to the full the warmth and humour of the dialogue and the utter sincerity from Bing." The one dissenting voice when it came to 'Going My Way' came from a 25 year old farmer from Worcester and he knew he was going against popular opinion when he wrote:

"I am now going to utter the unforgivable and say I did not like 'Going My Way'. I found it slow and monotonous and the egotistical acting of Barry Fitzgerald annoyed me intensely - and it doesn't suit Bing Crosby to be sentimental with the Dead End Kids. Yes, 'Going My Way' really bored me."

I almost share his view on Barry Fitzgerald, one of the greatest scene stealers of all time. Fitzgerald might annoy people but it was impossible to ignore his screen presence.

Another lengthy entry submitted came from a 23½' year old housewife who went straight to the point in listing her film "likes" when she wrote, "...all of the Bing Crosby films, because I like Bing Crosby's voice."

The 'Road' pictures were all mentioned favourably, although there was strong competition for the Hope and Crosby duo from Abbott and Costello. A & C's films have not worn well but they had a very strong following in the 1940s.

And what does all the above prove in the mid-1990s? That public opinion in the 1940s recognised Bing as the most popular male actor in films. But it should not have required a sociologist to confirm the obvious. And if any reader of this issue of BING recognises his or her contribution to 'Picturegoer' from 50 years ago, I'd be interested to learn how the prize money was spent!

Keith Parkinson

THE A-Z OF BING'S MOVIES

Keith continues his stroll through the alphabet

DUMBRILLE, DOUGLAS (1890-1974)
Douglas Dumbrille played character roles in over 200 films, usually as a suave villain or corrupt politician. His parts in the 3 Crosby pictures made at Paramount were a slave trader in 'Road To Zanzibar' (1941), Ace Larson in 'Road To Utopia' (1946) and the racecourse punter who pays Bing's bail in 'Riding High' (1950). In 1960 he married Patricia Mowbray, the 28 year old daughter of his actor friend, Alan Mowbray, and then drifted into retirement for the last years of his life.

DUMONT, MARGARET (1889-1965).
Actress best remembered as the recipient of insults from Groucho in several of the Marx Brothers' films. Her sole appearance in a Crosby picture was as Mrs Wentworth in the 1936 'Anything Goes'. She was ideally cast as the matronly figure of authority begging for deflation by the comedians she worked with like W.C. Fields in 'Never Give a Sucker An Even Break' (1941), Laurel and Hardy in 'The Dancing Masters' (1943) and Jack Benny in 'The Horn Blows At Midnight' (1945). Her last film was appropriately titled 'What a Way To Go!' made the year before her death.

DURANTE, JIMMY (1893-1980).
Actor - comedian - pianist - vocalist. He was in 2 celluloid outings which featured Bing, although they did not share scenes together. The first film was the promotional short 'The Heart Of Showbusiness' (1957), the second 'Pepe' (1960). Crosby and Durante spent many hours together in front of the microphone on radio and television but their acting styles were not compatible enough to envisage them as a Hope and Crosby team. 'Schnozzle' entered showbusiness in 1909, playing ragtime piano in New York night clubs. He formed an act with Lou Clayton and Eddie Jackson and became popular in Vaudeville before movies helped to kill that form of entertainment. By then talking pictures had arrived and Jimmy appeared for the first time on screen in 'Roadhouse Nights' (1930). He signed a 5 year contact with M.G.M. but still ensured he played on Broadway from time to time. The films he made have not stood the test of time but the best from the 4 decades he was on screen are arguably 'The Phantom President' (1932), 'The Man Who Came To Dinner' (1942), 'The Milkman' (1950) and 'It's a Mad Mad Mad Mad World' (1963).

EARLY AMERICAN. Song. Bing sang this at the conclusion of the tedious short 'You Can Change The World'. In a scene set in the home of Jack Benny, the song's composers, Johnny Burke and James Van Heusen, visit Benny together with Bing. An offscreen orchestra strikes up and Bing delivers. Bing had just recorded the song for the second time but the limited distribution of the film did little to promote the 78 release.

EAST SIDE OF HEAVEN. Film. This 1939 film was the first to of 2 released by Universal which were outside Bing's Paramount contract and in which he had a personal stake. For the 4 songs specially composed for the movie by his regular writers of the time, Johnny Burke and James V. Monaco, Bing used John Scott Trotter for the orchestrations. Trotter's long association with Bing was well into its stride and the appearance of the Kraft Music Hall regulars, The Music Maids, and the orchestral support by Matty Malneck and his orchestra illustrates how Bing liked to perform in comfortably familiar surroundings from a musical point of view. The plot casts Bing as a singing telegram performer who graduates to becoming a singing taxi cab driver.

His true love in the film is played by Joan Blondell, with whom he had an on/off arrangement to be married. During the film's 86 minutes Bing's efforts reconcile a separated couple played by Irene Hervey and Robert Kent. They have a baby who provides Bing with a convenient opportunity to serenade with 'That Sly Old Gentleman' and 'East Side Of Heaven'. A lightweight vehicle typical of what seemed to satisfy audiences in the 1930s, the film has received several television screenings in the U.K.

EAST SIDE OF HEAVEN. Title song from the film of the same name. It was written by Johnny Burke and James V. Monaco and is featured twice in the picture. We see Bing singing it to Joan Blondell and then over the radio at the film's conclusion.

EASTER PARADE. Song. One of Irving Berlin's seasonal songs used in the 1942 film 'Holiday Inn'. It neatly slots into the action when Bing sings it to Marjorie Reynolds when they are returning from church on Easter Sunday in an open horse-drawn carriage. In 1948 it served as the title song of an M.G.M. musical starring Judy Garland and Fred Astaire in which they duetted the song.

EDUCATIONAL PICTURES. Motion pictures production company associated with the 6 short films Bing made for Mack Sennett in the spring and summer of 1931. As the company's name suggests, they came into being (1919) to make films for showing in schools. Before long they became a factory for producing one reel comedy shorts on tight budgets. Their involvement with the Sennett shorts was solely as distributors whilst their New York production studio provided work for comedians at the beginning or end of their careers (e.g. Danny Kaye and Buster Keaton). The company filed for bankruptcy at the end of the 1930s.

EDWARDS, BLAKE. (1922 -). Director of Bing's gentle and under-rated comedy 'High Time' (1960). The following year he went on to direct his best loved film, 'Breakfast at Tiffany's'. Edwards entered Hollywood as an actor in 'Ten Gentlemen From West Point' (1942). In the following decade he gained a reputation as a screenwriter of lightweight comedies such a 'Rainbow Round My Shoulder' (1952) and 'Operation Mad Ball' (1957). He created the successful television series 'Peter Gunn' and by the end of the 1950s he was entrusted to direct 'Operation Petticoat' (1959) starring Tony Curtis and Cary Grant. He turned producer -Director for the 'Pink Panther' series which saw Peter Sellers as Inspector Clouseau. His marriage to Julie Andrews saw the partnership thriving on the big screen when he directed her in the like's of 'Darling Lili' (1970) and 'The Tamarind Seed' (1974).

EMPEROR WALTZ. Film. Billy Wilder directed this Technicolor musical on location in Canada's Jasper National Park in the summer of 1946. The action takes place with Bing as Virgil Smith, a phonograph salesman from New Jersey. He falls for a countess (Joan Fontaine) and eventually gains the approval of the Emperor (Richard Haydn) to marry her. And that's about it, except that a sub-plot involving Buttons and Scheherazade involves us in the love lives of 2 dogs. If it sounds lightweight that will explain why it stands up well to present-day viewing. Yet at the time of its release in 1948 it was not well received critically and director Wilder expressed his disappointment. It was down to the fans to lay out 4 million dollars at the box office of North America, earning it 7th place on Variety's list of top money-makers of 1948. Movie trivia collectors will be enlightened to know -

* It was the first film to receive a television premiere.

* The tennis court of Bing's Beverley Hills' home was used when a suitable 'Austrian type' location could not be found.

* Bing took part in a promotional tie in for the film involving the Stetson Hat Company.

* Greta Garbo was sought for the part eventually played by Joan Fontaine.

* It appeared on Harvard Lampoon's list of the worst films of 1948.

EMPTY SADDLES. Song. This was the hit ballad from Bing's 1936 film 'Rhythm On The Range'. The lyrics paint an evocative picture without the addition of Billy Hill's music. This is because 'Empty Saddles' was originally a poem by J. Keirn Brennan. it provides a striking opening number in the film as Bing croons it astride a white horse in a packed Madison Square garden.

THE LEEDS EVENT

Our annual meeting took place on October 2 at the Mansion House Hotel in Leeds. This was the 29th. year in which Michael Crampton had organised the function and for once the weather let him down with rain prevailing throughout the day. At the beginning of the meeting the 55 attendees stood in silence to mark the passing since the previous year of Ken Twiss, Jack Feather, Joe Lawrence and Mary Throp. A warm welcome was extended in particular to John Joyce (who is bravely battling ill health) and to Jill McAlister who had made the long trip from New Zealand. Jill's enthusiasm and excitement in her Bing sweater was a real feature of the day and she returned home bearing many Bing items which she purchased at the several stalls offering bargains.

Jill and Michael Crampton examine the new postage stamps

Michael Crampton went on to give his sincere thanks to the team who compile the magazine and he expressed his gratitude to Wig Wiggins and David Currington for the sterling work they do on behalf of the ICC in their respective countries. Newcomers to the Leeds meeting were Peter Howard from Shropshire and Mr & Mrs Les Moore. Les is also a keen member of the George Formby and the Deanna Durbin societies and he and his wife had unfortunately had to spend the previous night in their car as they had been unable to find accommodation. Michael O'Toole had brought along Douglas Rogers who was able to offer his lapel badges and tie pins to members (please see Trading Post for further details). Douglas kindly donated 5 of his lapel

badges to the ICC and these will be auctioned at the next meeting.

Jim Reilly had produced an excellent video especially for our meeting not only containing extracts from many Bing films but also from the Edsel Show which many members had not seen before. When I first started attending the Leeds gatherings we used to have a cine projector and it was usually the Mack Sennett shorts we saw each year. This time we had a sophisticated VCR which fed into a very expensive liquid crystal projector from whence the picture was transmitted to a large (6' x 6') screen. The sound quality was tremendous as well. A quiz from Arnold Pope (one of the few to have attended all 29 meetings) produced much head shaking and do you know the odd one out of "Nobody's Darlin' But Mine", " Riding Down The Canyon" and "San Antonio Rose" ? (Here's a clue - check the accompanists). The winner was Don Haizelden closely followed by Michael O'Toole, George Patmore and Charlie Tupper. Marq Stankowski had donated 5 laminated sheet music fronts which were raffled and raised no less than £102 for the Club funds. A later auction of 4 frames each containing 3 Bing cigarette cards which had been donated by Peter Howard produced £74 for John Marshall's Variety Appeal.

The meal lacked nothing in terms of quality and probably few people there could have eaten any more. A short vote of thanks to Michael was followed by an interesting update from George O'Reilly on his contacts with Bing's personal 'treasurer', Mozelle Seger. News passed on during the day included an update on Volume 4 of Fred Reynolds 'The Crosby Collection' (it should be out early in the New Year), Frans Van Der Kolff's 'Songography' (to go to print after the issue of Fred's book) and a plan to produce the 1996 Calendar in colour at a cost of say £5 (if enough support is forthcoming). A debate took place about the level of subscriptions and all present seemed happy to see a small increase to £8 per annum. Les Moore made the point that even then the sub was quite low when compared with other societies. Barry Whittingham suggested that the subs were put up to £10 and that the magazine was issued four times a year. The editorial staff would very much like to be able to do this but such a change will probably have to await the retirement from full time work of the Editor and several contributors.

Essentially, the day is all about meeting other Crosby fans and as always it was a great success. Even an invitation to join a 'Singles' disco elsewhere in the hotel failed to tempt the faithful away! We look forward to the 30th. anniversary with eager anticipation and next year's meeting will take place on Sunday October 1st. 1995.

Malcolm Macfarlane

THE
BING
ANNIVERSARY

THE BRIGHT LIGHT
IN A DARK WORLD

Harry Lillis
Crosby

May 3, 1903
October 14, 1977

From Worldwide
CROSBYANA

The Variety Tribute

This is the 11th year that John Marshall has raised funds to finance an advertisement in Variety commemorating the anniversary of Bing's death. A tremendous achievement and John now tells us about the 1994 campaign with this year's advert being reproduced alongside.

Another year, another memorial. The fact that a grand total of £334 surpasses my highest circa-1993 hopes may not be enough to knock the globe off its orbit, but it certainly does place these many months in perspective. Starting off with very little in the way of 'product', one thing led to another and videos of worthwhile quality are now sitting on a good number of shelves. But it doesn't all come from that one single source. Arthur Blood, Richard Watts, Girvan Patterson, Johnny Jones and Charlie Baillie have all loaned suitable material for this purpose and are duly thanked. Arthur's stamps have played a very useful role but in a sense the net spreads so widely for no worse reason than the vast majority of these names we see below have added "a little something for Variety" to the yearly subs. It may only be 50p. or the occasional £1 but that hardly matters once the adding up is over. One man's penny may, after all, be another pound.

In my view, everyone seen here is something of a hero and a person of the finest possible quality. With the final year in the series commencing as of October 15th, I'd like to return at this same time in 1995 with equally splendid news.

Geoff Musselle Ian Arnott Arthur Blood Sylvia Lawrence Gwen Harvey Albert Harvey Leslie Gaylor John Coomes Raymond McCormack Ian B. Lawrence Jim Halms Les Street Colin Pugh Johnny Jones Seamus Kelly Wally Oldfield Paul Hennessy Trevor Wagstaff Len Hawkings Frans van der Kolff Girvan Patterson Ena Hooley Frank Challenger Sheldon O'Connell Malcolm Macfarlane Michael Crampton Charlie Baillie Richard D Watts Philippe Peerboom Ron Chuck Vic Monk Molly Burnham Tom Richardson Ken Hill Frank Toner Clive Menadue Oisin Andrew Andrew Rodgers Frank Gill Alf Kingsnorth Alastair Airey Des Campkin Joe Baron Philip Minns John Stiles John E Sawbridge Ken Moore Jim Reilly Peter Howard

New films now available from 39 Kings Rd., Teddington, Middlesex TW11 0QD are 'East Side of Heaven', 'Riding High'. 'Here Come The Waves' and 'High Time'.

John Marshall

One Sweet Letter From You

Members'views, opinions and comments are always welcomed and we have great pleasure in reproducing some of the letters received since the last issue.

Roger Osterholm 303 Timberline Trail, Ormond Beach, FL 32174, USA

Early in July, my wife and I had the enormous pleasure of spending a few days and evenings with Malcolm Macfarlane and his lovely family. We stayed at the Midland Hotel (now a Holiday Inn Crowne Plaza) in Manchester where Bing stayed in 1977. One evening I spent an entrancing dinner with the Bing Crosby photo guru Ron Bosley and with the Crosby film expert Keith Parkinson at the Macfarlanes while our wives chatted in the kitchen. I had the delight of discussing my book on Bing, due out December 9 at $65 in cloth, and of probing some of the little-known facts of Bing's life with people who led me down some erudite paths. But I believe I kept up.

We had a whole day in the Lake District, imbibing the atmosphere of Wordsworth and Coleridge, including a trip on Lake Windermere. Crosby would have loved it.

Greenwood Press is the publisher of the book and they can make it available in the UK through their London office. They also have offices in Australia, Canada, Tokyo, Singapore and elsewhere. I hope the book is worthy of the subject. The title is **Bing Crosby: A Bio-bibliography.**

We then spent 5 days in London, three in Stockholm and a week in Finland where I hunted up my ancestors. Our trip to Manchester was the highlight of the 3 week holiday though mainly due to the discussions of Bing and meeting such wonderful Crosby fans. As soon as we settled in at the Anglais in Stockholm we found the film Road To Hollywood (the 1947 anthology) on Sweden's Channel 4 and the night before we left Finland, we heard Bing singing "Swinging on a Star" on Finnish Radio. My wife thought it a conspiracy.

(Editor: A review of Roger's book will appear in the next edition of BING.)

Mrs. Wendy Brown, Globe House, Ireby, Nr. Carlisle, Cumbria CA5 1EA

From a bedroom upstairs comes the relentless beat of 'Metallica' interspersed with the weird wailing's of Zappa. From the front room comes country and blues played on a guitar. From a second bedroom - suddenly - a deep melodious voice - "Where The Blue Of The Night." Ah, Bing!

My mum? An ageing granny? A maiden aunt? No, actually, it's my 17 year old daughter, Tamsin, with a fixation for Bing. She has records by the score, 78s as well, videos and cassettes. Although an ardent anti-TVist, should a Bing film appear, we all have to creep around on tiptoe.

Her friends - understandably? - take the micky. They're into Queen or 60s music or Janis Joplin. Personally I admire her for her individuality. Celebrations though are a problem. How to celebrate an 18th. Birthday? Night-clubs? Out of the question - all rave music. A 'do' in the Village Hall? Not really. We'd have to have a disco and we'd hate that. Any suggestions please on how to organise an 18th. birthday party for a young Bing addict?

P.S. She thinks the magazine is wonderful. . .

(Editor: Letters like this cheer me up and give me hope for the long term future of the club. Tamsin Brown was 18 on September 26th. and we were unable to make any real suggestions other than recommending that her family took her out for a nice meal. Her brother bought her a Bing boxed set and we sent Tamsin a birthday card so that she knew that the ICC members were thinking of her. Since then Tamsin herself has written in to us and please see Trading Post for what could be a belated birthday present for her if anyone can help.

Remember in the last magazine how Vernon Wesley Taylor was trying to find out if Bing was in Bob Hope's film "College Swing" ? Vernon wrote to Bob and here's the sequel.

Vernon Wesley Taylor, 4520 S.E. 73rd. Ave., Portland, Oregon, 97207-4445, USA

No word from Bob Hope. My guess is that he will not respond to my letter. Friends who knew him better told me that he likely would not. Others besides myself have searched closely but none of us have been able to be certain that Bing is in Hope's second film. We all have located possible appearances but no truly convincing ones. As I wrote you, one head clearly seen against a backwall, late in the film, shows prominent ears and familiar head-shape. It will require a statement from someone like Hope for verification.

Recently a friend gifted me with the second part of Fred Reynolds' series "The Crosby Collection" and I have since ordered part 3 from Wig Wiggins. These books are absorbing to a Crosby collector on a number of levels. I think I should say that I am in possession of facts that illustrate Crosby's initial broadcast for the Kraft Music Hall. They are substantially at variance with those generally printed, which includes Mr. Reynolds' excellent book.

During my researches on the KMH shows, I visited the New York offices of the J. Walter Thompson Advertising Agency. I was allowed free entry into their microfiche and print files. A pretty young lady worked with me for more than 2 hours, helping me collect

notes. Bing appeared first on KMH sixteen weeks before those four December 1935 joint broadcasts with Paul Whiteman.

The day after Bing made the half-dozen recordings with the Dorsey Brothers, he and the new 'Jimmy Dorsey And His Orchestra' were piped in by telephone line to the Paul Whiteman Show. This is assuming, of course, that they did not all take the streetcar or an automobile-group and simply travel the 12 or 15 miles to the broadcasting studio. Like the recordings, they may have done the job from New Rochelle. In any event, on August 15, 1935, Bing and the Dorseys (including their sister, who worked in the band) appeared and went through their paces. Bing did three of the same songs recorded the day before, 'From The Top Of Your Head', 'I Wish I Were Aladdin' and 'Two For Tonight'. Jimmy did a solo of one of his hits. 'Oodles Of Noodles' between the first and second Crosby songs. Tommy soloed his soon-to-be theme song 'I'm Getting Sentimental Over You' between the second and third songs by Bing. Along the way, they even threw in their own guest 'Durelle' of whom or of which I could learn nothing.

Whiteman had his regulars, Ramona, The King's Men and Bobby (not Bob) Burns on his part of the broadcast. (Burns would use his shorter moniker only after joining Bing on the West Coast KMH on January 2, 1936).

As I understood it while visiting the Thompson company, this was 'just a simple guest-shot because Bing was so popular', but it most likely was what was then called a 'try-out', or as Fred Reynolds termed it an 'experimental broadcast'. This may have been a 'joint' airing or it may actually have been an integrated broadcast, as were those four December shows. "I cut them in and I cut them out all through the broadcasts" Murdo MacKenzie (who happens to live here in Oregon) told me. Murdo did not work on the August 15 program. (Bing, always a careful type, reprised his own, mostly movie hits on those December shows. He sang them in clusters, called medleys, to make it easier for the soundman to do his job of cutting in and out. On each of those programs, Bing did a medley of four tunes, then later was cut back in for three separate numbers.)

Carroll Carroll, who had the razor-edge mind of a true cynic (which is usually required for comedy writing) informed me that "Bing liked the old crowd he had worked with, that's why he listened when the Dorseys were available." Later, he told me that the real reason that Jimmy Dorsey left KMH in mid-1937 was not because he wanted to travel and do playdates while Swing was so popular (and as I had to say in my series on KMH). Someone convinced Bing that they required a more versatile aggregation than Dorsey could manage. There simply had to be arrangements made and musicians found who could accommodate more kinds of presentation than merely jazz and swing. They hired an arranger/musician from Paramount studios, John Scott Trotter...

Sorry, got carried away. This piece of information is hardly worthy of concern for whatever may be already in print. There will continue to be books on Bing. Each little piece adds to the story. Pity we can't say the same for Bob Hope's 'College Swing' and whether Bing is really working in it as an extra.

(Editor: Some new facts from Vern which help us to revise the reference books. On the subject of Bing and Bob playing each other at golf with the loser having to appear in the winner's latest film, Roger Osterholm in his new book says that the golf match took place on October 15, 1937 and that Bing won. Bob then appeared in 'Doctor Rhythm'. Get the videos out and see if you can spot Bob as an extra in the film! I await the letters with interest. Meanwhile, here's another point of detail for investigation.)

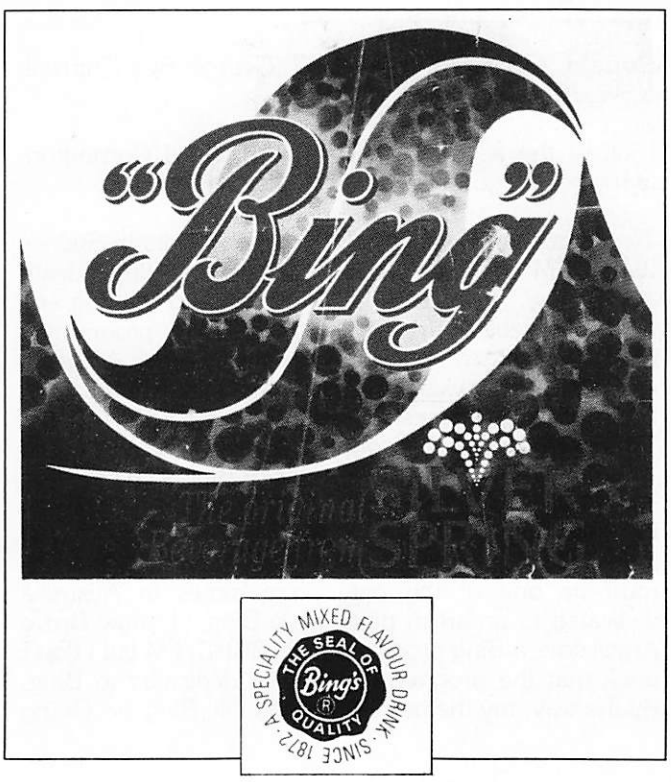
Peter Diffley, 7 Heath Rd., Cale Green, Stockport, Cheshire SK2 6JJ

I meant to write to you several months ago on a minor point. The April BING, in its obituary of Don Ameche (Once In A While - p34) stated that Don had never appeared in a film with Bing. Now, if I am not mistaken, he did. If you look at the Mack Sennett **Blue of the Night,** I am pretty sure that Don Ameche appeared as one of the smoothie Bathing Boys gathered round the swimming pool into which Franklin Pangborne was ultimately dumped. Take a look and see what you think.

(Editor: Well I seem to remember someone looking like Ray Milland in the background. Was Don Ameche there as well? Members views would be appreciated.)

Brian Ford, 4 Price Way, Hampton, Middlesex TW12 3XD

I have just returned from a trip round the south east coast in my wheel chair and whilst in East Kent, I came across bottles of a drink like the Tizer of our youth. I thought the name might interest and I enclose the label.



It is the trade mark of The Silver Spring Mineral Water Company Ltd., Park Farm, Folkestone, Kent CT19 5EA (Tel. 0303 221 551). A Mr. Bing, a chemist from Canterbury, founded the company.

(Editor: This drink is a new one to me and I can foresee Crosby fans in the area laying in a stock to impress their friends.)

Fred Reynolds, 69 Heathmere Avenue, Yardley, Birmingham B25 8RQ

Your footnote to Ron Bosley's letter printed in the latest issue of the magazine seeks information about when "Don't Hook Now" was filmed. This, as older members may recall, was a subject for discussion about thirty years ago and one that was not then resolved. Even the National Film Archive, a division of the British Film Institute of which I was then a member, had it wrong. In October 1966 they gave me the information that the film had been made in 1943 and released in this country in January 1944. I believe that the release date was correct but that 1943 had been incorrectly assumed. Before 'Road to Hollywood' was published however, I was able to obtain a copy of the film in which, shortly after it commences, there is a close-up of a sign reading "6th. Rancho Santa Fe Pro-Amateur Tournament". As the first tournament was held in 1937 it was unnecessary for me to refer the mathematical problem to a Cambridge wrangler. If further proof be needed that the year of filming was not 1938, it was not until the next year (1939) that Bob Hope played in the contest for the first time and he appears in the film as one of the golfers. Finally, the 1942 tournament was won by John Dawson (with a score of 133) and he is shown in the film receiving the trophy from Bing's father. The first two tournaments (1937 and 1938) were won by Sam Snead.

(Editor: Well I think that firmly confirms the facts about 'Don't Hook Now' and thanks Fred for taking the trouble to write.)

Ronald G. Field, Banff, 67 George St., Thirroul, NSW, Australia 2515

I joined the ICC last year through David Currington. Many years ago I used to be in the Club Crosby.

Two years ago I wrote to Community Radio in Sydney 2VOX/FM - 106.9 and was invited in on Bing's death anniversary. In November 1992 I started training and finally in February 1993 I was given a programme which I presented on a Thursday for an hour. A couple of months ago it was increased to 2 hours. By the time, the next BING comes out, I'll have a new time slot of Tuesday 10am to 12 noon. My programme is called 'Mainly Bing' and I usually play 2 of Bing's records and 1 or 2 of another artist and then 2 Bing's and so on. Last Tuesday (30th. August) was programme no. 83. Furthermore my programme is fully sponsored. Mine must be one of the only programmes in Australia dedicated to an artist, particularly Bing. I know Bruce Argyll does a Bing programme on 2RRR/FM but I don't think that the programme name is dedicated to Bing. By the way, my theme song for 'Mainly Bing' is "Going My Way" which I feel is appropriate as listeners have to 'go my way' as I hardly have any requests. I don't ask for them either. During the first 52 weeks I played something like 486 different Bing tracks. I shall also shortly be doing a Wednesday morning programme called "Start The Day Ron" which will be aired from 6 am to 8 am with Bing's record of "Start The Day Right" as the theme tune.

(Editor: Ron has also given me a lot of information about his meetings with Bing and I hope to include this in a subsequent edition. Bing has always had a tremendous following in Australia and it's great to see Ron perpetuating this. We are keen to continue expanding our membership in Australia and we've asked Ron to publicise the ICC on his programme for us.)

John Sawbridge, 36 Brighton Rd., Leicester LE5 0HA

In May this year, I noticed a small item in my local evening newspaper announcing the news that a "Mr Leslie Taylor" had converted a room in his home as a "memorabilia display room" although the room was referred to as "a shrine to Bing Crosby". Being an ardent radio listener, I felt certain that the name should have read "Gaylor". The item went on to report that all this was happening in Newport, Isle of Wight.

It so happened that my wife and I were due to go to the Isle of Wight for a holiday in Sandown from June 4th. In the itinerary, a trip by coach had been arranged for June 7th to of all places, Newport. I decided to telephone Leslie to ask if I could go along to Medina Avenue to view his Bing room as he likes to call it. I have since discovered that he does not like the 'Shrine' reference. Leslie said that he would be pleased to show me around.

I had told him that there were two songs of Bing's that I had not got in my collection of records and tapes. One was 'Maybe I'm Wrong Again' and the other 'The Moon Was Yellow'. Leslie told me that there would be no problem and in fact when I arrived at his home accompanied by my wife and two ladies from our coach party who are also Bing fans, the songs in question were played for us with a promise by Leslie to make up a cassette for me to include the 2 songs. The parcel containing the tape was waiting for me when I arrived home.

I had also told Leslie that there was one of Bing's films from the 30s that I would like to see again, namely 'Mississippi'. Leslie told me about "The Grapevine" whereupon I wrote to John Marshall. I am now a happy man, the video was very good and also I am now a member of the ICC.

Around about 1932, I became an ardent fan of Bing. when I heard him sing "Please" in "The Big Broadcast". "College Humour" followed of course and I was hooked. Bing's greatest fan and I never told him! After all these years, I am now a member of his appreciation society.

(Editor: Welcome aboard John. You waited too long! Leslie has another fan as well...)

Maggie Ryan, 35 Northfield, Bridgwater, Somerset, TA6 7HA

It's October, the time of writing this letter, I have just read BING 107 yet again - how I wish I could have one each week. I never met Bing or saw him in concert, yet his voice invades my home most of the time, his wonderful singing from CDs records and tapes.

In the wee small hours (when I can't sleep) and the rest of the house is in dreamland, I shove a video cassette on (courtesy of Jim Reilly) and wallow in 'Blue Skies' or 'Holiday Inn' (my favourites). I'm wondering if I have some incurable disease, I'm sure my husband and children believe this to be true.

My main reason for writing, is to thank my new and very dear friend Leslie Gaylor for his kindness and generous help by sharing some of his personal knowledge with me. I can well understand why Bing Crosby had such a high regard for this man, while you live Leslie, Bing will never die, thank you.

Seasons greetings and a Happy New Year to you all.

John Bignell, 21 St. Andrews Avenue, Wembley, Middlesex HA0 2QB

...Jean and I had a great holiday in the Lake District in July. We stayed near Cockermouth and of course I took the opportunity to visit The Trout Hotel in Crown Street for lunch. They had a fine photographic display of famous personalities who have been there including Sir Matt Busby, Gary Lineker, Ian Botham and Brian Johnston. But pride of place was taken by Bing. His 1966 visit warranted two photographs inside and one outside the hotel. However as his visit was nearly 30 years ago it was no surprise that I was unable to find anyone there who had first hand experience of the event....

Bing and Buddy Cole

Incredibly it is just 30 years since the passing of Buddy Cole and we couldn't let the anniversary pass by unnoticed. We felt that an in-depth look at Buddy's career might be entirely appropriate at this time and several contributors have come together to present the following article.

We are all familiar with the work of Buddy Cole and the way that tracks he laid down with Bing for radio use were subsequently enhanced by Ken Barnes and continue to sell well. How much do we know about the man and how did his association with Bing come about? First of all, to set the scene, what did Bing have to say about Buddy? In a tape he sent to ICC member Stan White in 1974 he said:-

I might tell you that Buddy Cole and I worked together for a number of years, and he was an authentic genius, a most accomplished pianist and organist, a brilliant arranger and conductor, I think he was the best I've ever known at collecting a group of musicians and putting an arrangement together, right on the date. We played a lot of benefits and a lot of concerts, Buddy and I, mostly impromptu. Buddy could take a bunch of local men and in 30 minutes rehearsal lay out complete accompaniment, the whole thing for an hour's concert, never be a hitch, just a born accompanist this fellow. He was way ahead of his time in recording techniques. He had a big studio at his house and he had all the latest recording equipment there of course, an organ and full facilities for any kind of recording you wished. I often think what a wonderful time he would have with all this modern electronic equipment had he lived. Of course a lot of it came into use after his demise. He was a great guy personally too and sessions with Buddy were always liberally laced with gags and laughs. We generally had the same musicians when we recorded most of our albums - they all knew one another and they had a lot of kidding going on - a lot of con, it was great fun.

Bing Crosby

A publicity photo of Buddy

So no doubt about the way Bing felt about Buddy. Let's have some background about Buddy himself. Stan White had a long friendship with Buddy and the two of them used to 'correspond' by swapping taped messages. Back in 1959, Stan received an hour long tape recording from Buddy and what follows is an introductory article by Stan and then a transcript of what was said. This was originally published in Crosby Post of April and August 1962 and we thank Stan for allowing us to reprint it.

Bing, Buddy Cole and Rosemary Clooney

Buddy Cole meant little to me until I heard him providing the backing for Bing on the Autobiography LPs, and earlier items of the 50s such as "Some Fine Old Chestnuts" and singles like "Swanee" and "In a Little Spanish Town". What I heard of his music at that time I liked. Later I was to find that he was also well known in the popular organ world for his organ playing and Buddy has had several LPs released in America featuring him playing the large Robert Morton Theatre Pipe Organ which he has taken from a theatre and installed in his own home (he must have a large house!). Other Buddy Cole LPs feature him with his small group with Buddy playing an electronic pipeless organ, and also LPs with his orchestra. Buddy features the piano often and when backing Bing he uses both piano and electronic organ which are both played by him. Buddy was also heard briefly on the LP from "Say One For Me" and his full orchestra backed Bing on the two golfing songs released on the Phillips single a few years ago.

The first time I have a record of Bing mentioning Buddy is in the Philco show of November 5th. 1947 when Bing mentions the piano player in the orchestra as being Buddy Cole. As it turned out, Buddy in later years was to play a big role in the Crosby story by doing much of the recording and radio work which John Scott Trotter once did for Bing.

On and off for the past 8 years or so, Bing has been featured in a series of regular week day radio programmes of 15 or 20 minutes duration which feature him singing songs backed by the Buddy Cole group. The format of the programme is as follows: solo songs from Bing and Rosemary, solo numbers from the Buddy Cole group plus duets between Bing and Rosemary and quite a lot of talking in between songs on many not too serious topics involving Bing, Rosemary and Bing's radio announcer since the middle 1930s - Ken Carpenter. Ken, Bing and Rosemary also share the task of speaking or singing the adverts which appear throughout the programme. The songs for these radio shows are recorded in the CBS Studios in Hollywood and a great many songs are taped at each session. These are then dubbed into each days radio programme as called for. The adverts and chatter are also dubbed into each days radio programme in the same way. Interestingly, these talking sessions are not normally recorded in a studio as they have to be topical and contain the latest adverts by the sponsors. They cannot therefore be "canned" for as long as the songs which can be left in store for years if call sheets do not require the songs concerned. Buddy Cole also gives a modern style swing backing to most of the numbers, a type of music which does not date or have to change with musical tastes in general, whilst most of the songs are also of an evergreen nature. Through the kindness of a close friend of Bing - Murray Schumach - I am able to give you an almost eye-witness account of what goes on at these talking sessions.

Bing and Rosemary have worked out an almost fool-proof system of parlaying work into fun and fun into money. Periodically they sit down in some pleasant environment and turn out material for some weeks of the 20 minute radio shows which are heard five days a week on the CBS network. The approach to these taping sessions is informal, just as it sounds on the air. There is a script, it is true. There are also numerous commercials which Rosemary usually rattles off whilst Bing grins smugly or stares stonily. By the time each of these meetings is ended, the floor is carpeted with pages of scripts and only the tape recorders know what is said.

One of these Crosby - Clooney get-togethers was held recently in the Clooney home in Beverley Hills. While the engineer - Jack Lattig - tested tape recorders, amplifiers, mixers and microphones, Rosemary beguiled herself with a soft drink beneath a Vlaminck painting, leafing through her script. Comfortable sofas and easy chairs stressed the pleasant atmosphere of the spacious living room. Just before Bing arrived on this day, Bill Morrow who writes the scripts and hopes they will be followed within reason, explained what he tries to capture in the writing of the scripts. "We aim this at a lady's audience" he said. "Men are allowed to listen. The tone of the conversation has to be light and we also toss in odd bits of information." Murdo Mackenzie, the director of the show, tried to look solemn at this attempt to find logic in the Crosby - Clooney antics for radio.

Among the subjects elaborated upon by Rosemary and Bing for these shows have been:-

- the eccentric behaviour of salmon after a still has overflowed into their stream;

- Is home-made apple pie on the wane?;

- the significance of the fact that men out-faint women three to one during Las Vegas marriages;

- cuffola (non payment) as a status symbol in dealing with British tailors;

- the exercise break instead of coffee during business hours.

Wherever they are taping - and this work has been done in Palm Springs, Las Vegas, Carmel, San Francisco and Seattle - they dress in comfort. This day Rosemary was wearing a colourful pair of slacks and a summer blouse. Bing brightened the room with a pink sports shirt. "I think", said Bing as he

picked up his pile of scripts for the first time, "you might call this show flexible." Rosemary, who had been furrowing her brow over commercials for one of the four sponsors, burst into hearty laughter. They do not see their scripts until shortly before each session and neither of them bother to look at the other's lines. They try to grind out about a month's supply of material at each meeting because they never know when they will be in the same city at the same time! It was agreed at this session that they would next cross tapes in London, and this they did.

Under such conditions, slips are bound to occur, but they seem to give added freshness to the shows. During this session, Rosemary taunted Bing when he had difficulty in pronouncing ichthyologist. He bided his time, eventually caught her eye at an awkward moment, disconcerted her by quick mimicry so that she lost her place. She went through several sentences before the mistake was realised. As a result, the next three or four minutes were spent in crawling through the paper drifts, trying to locate the page she had discarded prematurely.

Even the generally methodical Ken Carpenter is lured into false security by the general atmosphere of nonchalance. Once, certain that he had skipped a line, he and the others checked quickly through the script. It developed that a line had indeed been skipped. It was one of Bing's. Each half hour or so, a roll of tape is filled and a fresh one loaded. This is an excuse for a general period of refreshment and a sense of awe fills the atmosphere as though another miracle has been worked. To add to the scene on this day, the children came running in from the swimming pool during these breaks. Sometimes during these breaks from recording, they postpone looking at their scripts for as long as possible, and swap information about experiences and personalities in show business. On this occasion the talk led to Marlene Dietrich. Rosemary reported that Miss Dietrich had spent much of her time slinking behind doorways and chairs. It had nothing to do with creating an exotic atmosphere. "I was fat" said Miss Dietrich.

The present CBS shows began in February 1960. There seems to be no intention of abandoning it as long as Rosemary and Bing can agree to meet somewhere for part of a day over some cool drinks and hot tape recorders. That then is the scene when Bing and Rosemary get together to record the talking part of their popular American radio show. Soon I will supply some information from Buddy Cole which will take us behind the scenes at the taping of the songs in the studios.

Stan White

So true to his word, Stan gave a transcript of the tape message from Buddy in 1959 and this is what Buddy had to say;-

Buddy Cole Speaking

"Well hi there Stanley, I'm sure you know from the address and so forth on the box, this is Buddy Cole and before I get into all this, I suggest you get ready for a long session. You see you have touched on two or three things that are my life's blood. The pipe organ - Bing Crosby, the most important - recording and sound, so many things which we are apparently in agreement on. Stan, as you are a writer and asked a lot of questions, the only thing I can do is start from the beginning and give you a whole run down on my life. You may cry tears, you may have to have a little warm beer with some lemonade in it - isn't that the way?

I'm 45 years old and was born in Illinois but came out to Los Angeles when I was a baby in the first war. When I was a kid, my three sisters used to play the piano and I used to climb upon the stool and play things - improvise things when I was 5 or 6 years of age. My mother saw to it that I had some piano lessons when I was 8 or maybe 9, and my entire study to this day consists of the one and a half years which I had at that point. I could not even get through my scales and believe me, this shows quite often! I advanced quickly because of the ears which the good Lord gave me and my first professional experience was as follows.

Two of my sisters were playing piano in a silent movie theatre in a little town about 40 miles south of Los Angeles. They each got married and the manager said, "How about the kid brother? Can he play?" and they said "sure" and so I wound up playing for silent movies, not bad for 20 cents a night. I had a hot repertoire of about 20 pop pieces of the day including some Irving Berlin songs. I would play for a bit and then stop and look at the picture and the manager would come down and say, "how about a little music, boy?" It was pretty bad although I must confess that in some recent years, the musical scoring on some TV shows has not been any better than what I was doing

We eventually moved into Los Angeles and lived near the Fox Figaro Theatre and at that time 1929 I think, Marshall Grant was still playing the organ in the theatre for a few silent trailers which were still coming through, and for solo spots. Well, I went stone raving crazy about pipe organ then and I was in that theatre 3 and 4 nights a week in the front row watching Marshall play, and one day after about 9 or 10 months he said, "Would you like to try the organ Buddy?" I said "Oh Boy" and the next day I was there and I knew I could play. I wasn't worried about anything and all I had to do was practice the foot-work, but I knew all the stops and that was the beginning of it. The manager took a liking to me and gave me a key to the theatre and I spent the next - I don't know how many years playing, practising and playing before school, go without lunch, after the show at night. That's how I learned it and I became the organist there. This was all great and wonderful experience which fellows don't get today and all the time I kept up the piano as well in order to keep both modern.

The theatre organ I learned on was a 3 manual 13 rank special Wurlitzer with a piano on it. After playing this theatre organ, and at other theatres with small bands with me on piano, I went to military school for two years here in Hollywood at a place called Black Fox. Following that I went out on the road with an orchestra and ended up playing with a band led by Gil Evans playing in the style of the Benny Goodman, Dorsey and Casa Loma bands in the swing style of the day. This was 1935/36/37. I then played in Hollywood at the old Trocadero with a society band. I'm very big at society music - lots of piano and lots of notes. After that the first real name band I went with was the Frankie Trumbauer band. He was a saxophone player who is now dead. He's on some of Bing's early records as a musician. This was my first experience of being on the road proper travelling around in trains with no sleep and in all kinds of weather, with no money - or very little.

Following that I came back to Hollywood and joined Alvino Rey and his orchestra and The King Sisters. I helped to organise the band and eventually married one of the girls, from whom I'm now divorced. I went with that band in 1940 and remained until 1943. This provided a number of years of experience during which I started writing and experimenting with orchestrations. I also kept up the organ and when we were in New York, I went to the Paramount Theatre and ran upstairs to the old Wurlitzer that Jesse Crawford had made all his records on and by golly I ran smack into Jesse. This was in 1941. I introduced myself and I had a camera with me. It was a thrill, such a thrill. I had my picture taken at the organ and I still have a picture on the wall here of myself at the console of that organ.

I eventually settled back in Hollywood and worked strictly in the studios, recording and writing arrangements and that type of thing for the film companies and radio and this I continued to do until 1947 when I joined Bing Crosby, really as a pianist with the John Scott Trotter Orchestra, but Bing was very nice and always insisted on some piano backgrounds to the things he was doing. Eventually the big bands faded out as you know and one day Bing called me and asked me to go to CBS with him and a small group. He said "just you, I won't do this unless you'll do it." That's just about the way Bing put it and I was naturally just thrilled out of my skull! And so we started with Mr. Crosby recording all of these tunes. That was in 1954 and we've been on the air continually except for one period of 9 months and one period of a year some place along the way.

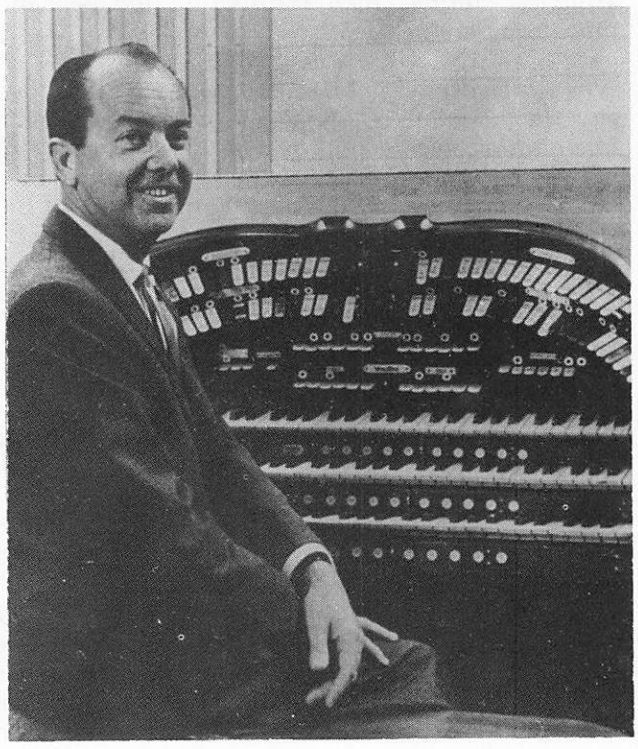
I started with Rosemary Clooney in 1953. She was on another network (NBC) but eventually she came over to CBS and we put Crosby and Clooney together and that's the way it is today. I'm so thankful for this Crosby show that got started and I would break my back to stay on it all of my life. I wish I could be assured of that, I might have a little more hair than I have right now - but it's a wonderful show to do.

I go into a studio to record a basic track with Bing, or with Rosemary or both if they are doing duets. Now what I mean by that is just the rhythm, just the bass, guitar and drums and I'll play piano or celeste or as little as I have to put in to give them some background. We do maybe 4,6,8,10 - I've done as many as 20 songs in a day with Bing. A lot of these were head arrangements, not written. I write every one that I possibly can, you have to for things that are concerted, because then we come back at our leisure the next day or two or three days later. We play these things back through a speaker or on a head set and then set about adding instruments and other sounds. We can add - we can multiple all the electric guitar, organ, kettle drums, shot guns, chimes, whatever you want to add, sometimes we even sing!

That's why we are able to maintain a pretty good balance on the show. I have a pretty good control over it. I don't have anyone telling me this and telling me that. They take my suggestions and I'm a damned bug on sound to the point where I'm likely to upset a few people if I'm not careful. But anyway, that is the way we do the show and at this point I would say we have between 250 and 300 tunes in the can with Bing and about 200 odd with Rosemary plus about 40 duets. These can be drawn upon at any time and Murdo Mackenzie puts the shows together. He gets the dialogue, and every word that Bing has ever uttered into the tape recorder microphones is filed away where he knows right where to get it. If he needs a "Yes" or a "No" or a "Thank You" or a "Go to Hell", he's got it catalogued. Then we'll take these tunes other times and we'll edit them. make them one chorus or change the introduction or sometimes fill in a thing instrumentally or run underneath the dialogue. There's lots of things we can do and thank God I know about them because a lot of just plain musicians don't know what a microphone does or a piece of tape or what you can do. It's always been a hobby of mine. I've had a disc recorder ever since I can remember, one of the acetate disc things and then I had one of the first Ampex tape machines which came out (which Bing got for me).

I'm the only organist that anyone wants around here through keeping it modern and using sense about registration and being able to play with an orchestra. You can't go in and play cocktail music with an orchestra you know! Besides that I still play piano, although a lot of people in this town don't think so anymore. It's a shame when you get older and these cats come in and their right hand is a little faster. The new producers come in and they think these are hot guys and they forget all the years of experience that people like me were able to get. Experience which these cats cannot get today. Anyway I won't cry too much here - don't get a towel.

I did have a heart attack about three years ago. Fortunately my wife was a nurse and knew what was happening and had me under treatment in hospital in next to no time. Within 6 months I was back at work part time and within a year back to normal. I've never felt better in my life than I feel now. I played the Palladium. Came over to England in 1955 with Rosemary Clooney. We played a week in Glasgow and then 3 weeks at the Palladium. I was a typical nothing at that time and I had domestic



Buddy at the console of his studio theatre pipe organ

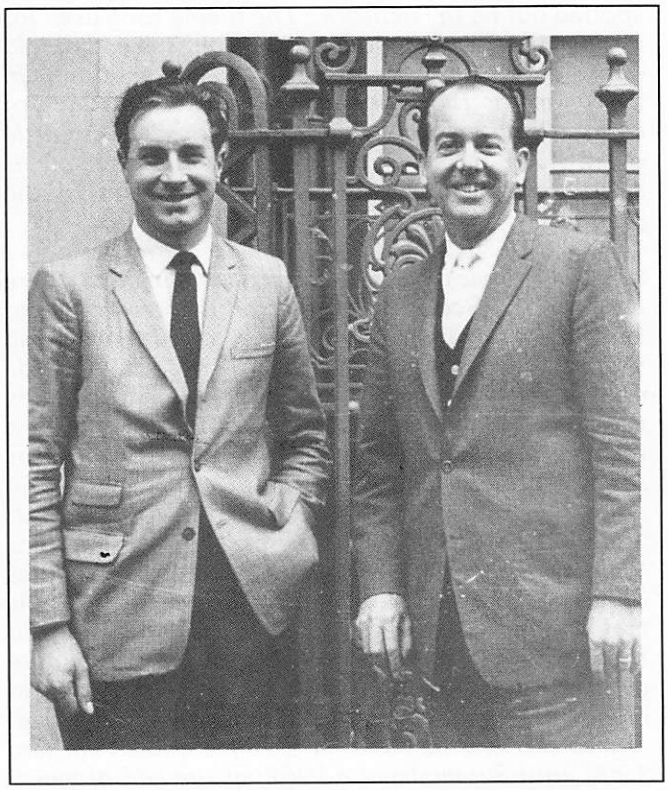
troubles. All I did was play in the show and get out to a few pubs around and I didn't really see anything. So I hate to say that I have been to England really but I did like what I saw of London. I did not even get round to checking the theatre pipe organs which I wanted to do because my mind was not up to it at that time through divorce proceedings back home. I don't know when I'll get over again, if ever?

Finally Stan White added in an extract from a 1962 letter from Buddy when Buddy said:-

About Mr. Crosby, you will have heard that he had an operation this past week. He has a kidney problem you know - forms stones and they have to open him up pretty good from front to back to get at these things. This is his third one now but I talked to Kathryn his wife just half an hour ago. They operated on him last Friday and this is Tuesday 9th. January 1962 and she said he was up this morning, was eating pretty good and feeling quite well. I hope he's feeling better because our golf tournament is approaching which we do at Monterey every year. I don't play golf but I take a band up because at the end of the three days of his golf tournament at Pebble Beach, they have a big bash and there's usually 5,6,700 guys there and we always put on a big show. Bing brings in the best acts he can get and I take up a 12 piece band. We fly up and have a nice time...we drink and eat and do the show and it's a big kick for us. Without Bing it would be a terrible lull. Of course we'd have Bob Crosby or Phil Harris take over. Phil's great, I like him.

Buddy Cole

In the 1959 tape message, Buddy Cole went on to tell Stan about the history of the huge theatre pipe organ which he installed in a recording studio at the back of his North Hollywood home and then recorded for the Warner record label. Buddy's recordings for Columbia were from the Robert Morton organ which he had purchased earlier. The huge theatre pipe organ is now installed in part of the National Motorcycle Museum Complex in Birmingham. Buddy did come to England again in October 1962 when Stan White had the pleasure of meeting him.



Stan White with Buddy outside Claridges in London October, 1962.

Stan also tells us that Buddy Cole's group is heard on the famous early Johnny Ray records and once you know, you can hear him on "Cry", "The Little White Cloud That Cried", "Somebody Stole My Gal" etc.

Buddy's work with Bing on Philco, Chesterfield and General Electric plus the commercial recordings they did together have been well documented but not so well identified are the songs they did for radio use between 1954 and 1962. As Buddy has related above, Bing rescued Buddy from the dying Trotter orchestra and began amassing a library of songs on tape. Russ Rullman from Camarillo in California has carried out extensive research into the subsequent radio programmes and he now takes up the story.

The Bing Crosby / Buddy Cole relationship has always fascinated me because it went on for years and because Buddy and his family lived close to us - in fact his wife was a member of our Grade School PTA. At that time, I was not a Crosby collector.

The end of the General Electric program on CBS radio in May 1954 spelled the finish of the big production shows for Bing, as far as famous guests and 20 piece orchestras went. By that time TV had pushed radio out of the limelight but Bing wouldn't give up. He emerged on November 22nd. 1954 with Buddy Cole and his trio in a 15 minute series entitled (wouldn't you guess?) THE BING CROSBY SHOW on the CBS radio net preceding the Amos 'N Andy Music Hall. This program, part live songs, part commercial recordings, part Crosby philosophy, with occasional guest spots for his kids, ran for about two years Monday through Friday, and advertising was spotted out by the network. The theme song used for a while was "Moonlight Becomes You" instead of 'old blue' and this was replaced by "Something In Common" as the series progressed. All on tape of course; Bing helped kill live radio and did very little of it. My information about this latter show is sketchy as I have only a few poor copies of the program.

After that show died in 1956, probably in June, there was the Ford Road Show and in all there were 286 of these daily 5 minute shows. They consisted of Bing singing the introductory "You're Ahead In A Ford" and then one other song (occasionally two) linked with some chatter before signing off with the Ford theme again or alternatively a parody of a popular song mentioning Ford. The Ford shows started on 2nd. September 1957 and ran until August 31st. 1958. Other artists who took part in separate Ford Road Shows (which were broadcast at different times of the day) were Arthur Godfrey, Edward R. Murrow and Rosemary Clooney. Finally in 1960-62, Bing did that mammoth Crosby-Clooney series of 20-minute daytime shows on tape with Clooney, Cole and trio and of course the ubiquitous Ken Carpenter. A total of 675 shows were aired on CBS from late February 1960 until September 12 1962, at the end of which the CBS radio network pretty much got out of that kind of radio and stuck to news and sports. The affiliated stations then resorted to independently taped program material.

When I lived next door to Hollywood and belonged to the Pacific Pioneer Broadcasters, which organisation included the majority of living radio performers of the Golden Age, I discovered in its archives a number of boxes enclosing tapes of Bing and Buddy rehearsals, Bing cued from a bell tone to sing a cappella, Bing and Clooney etc. In all there were 220 of the Ford Road Show series and about 550 of the Crosby-Clooney shows. I have listed the contents for BING magazine and they make fascinating reading.

Russ Rullman

Thanks Russ. We have taken the listings prepared by Russ and amalgamated them with a listing prepared by Ken Crossland and put out in BINGANG in April 1983. There must be omissions (especially from the 1954-56 shows) and all corrections will be welcomed. Les Gaylor often comments that he would like to see more of these Bing and Buddy tracks on CD and now you all know what we have been missing. There are 259 songs (excluding the parodies) and 35 are with Rosie Clooney and 3 with Lindsay Crosby.

Buddy Cole did indeed play a vital part in Bing's career and his premature death on November 5th. 1964 from a heart attack was a shock to everyone. His widow Mrs. Clare Cole continues to live in North Hollywood and Stan White is still in touch with her.
Mrs. Cole has been given a draft of this article and is delighted with it. We are sending her a copy of this edition of the magazine.

We remember Buddy with affection and while his music is played he will not be forgotten.

Bing In Fashion

My wife, answering the telephone, turned and asked if I had got a record or a tape of Bing singing "Straight Down The Middle". When I replied in the affirmative, she handed me the phone saying that the caller was in desperate need of a copy in the next 24 hours. The caller told me that he was a member of Burton Round Table and that they had been asked by a Derbyshire lady to help her find a copy. It appeared that her local record shop staff had informed her that Bing Crosby had not recorded that song, but she was sure that she had heard it on the wireless. The local Round Table lads then rang several musical outlets, but with no success, then the wife of the caller remembered an article in our local paper about my Bing Crosby collection. After three phone calls to other listed N. Robinsons in the phone book, the fourth call found yours truly. I gave the caller instructions how to get to "Crosby Lodge" and he arrived twenty minutes later.
After playing both versions of the number, he said he preferred the Pete Moore one, so I taped - not only the requested song - but the entire CD for him. He left thanking me for my time and for providing him with the much sought after song.
About a week later, I saw him and his wife in Burton and couldn't resist asking him if the lady in question had enjoyed the Bing number. To my surprise and delight he told me that the lady owned a fashion shop in Repton, Derbyshire and this year she had put on a fashion show depicting golfing apparel and as the models walked down the cat-walk, they were accompanied by our man Bing, singing of course 'Straight Down The Middle'. He told me the whole show was a great success and that Bing's song was the icing on the cake, to which I replied "it always is."

Neil Robinson

Bing and Buddy Cole - 1954 to 1962

A Man Chases A Girl
Ain't Misbehavin'
Ain't We Got Fun*
Alabamy Bound
Allegheny Moon (with Lindsay Crosby)
All The Time
All The Way
All Through The Night
Almost Like Being in Love
Among My Souvenirs
Any Town Is Paris When You're Young* (pt. medley)
Anyone Can Fall In Love
Anything Goes
Anything You Can Do I Can Do Better*
April In Paris* (part medley)
Arriverderci Roma
As Long As I Live
As Time Goes By* (part medley)
At Sundown
At The Jazz Band Ball
Avalon
Avalon Town

Back In Your Own Backyard
Because
Between The Devil And The Deep Blue Sea
Blue Moon
Blue Star
Born To Be With You
Breezin' Along With The Breeze
But Not For Me
Button Up Your Overcoat

Carolina In the Morning
Catch A Falling Star
Chances Are
Chee Chee O Chee (Little Bird)
Cheek To Cheek
Cherry Pink & Apple Blossom White
Chicago
Chinatown, My Chinatown
Church Bells
Cocktails For Two
Come Rain Or Come Shine
Count Your Blessings
Crazy Rhythm

Danger! Heartbreak Ahead
Dark Moon
Darling, Je Vous Aime Beaucoup
Deed I Do
Domani
Do Nothin' Till You Hear from Me
Don't Blame Me
Don't Get Around Much Any More
Don't Take Your Love From Me
Don't Worry About Tomorrow*

Fine And Dandy

Flores Negras (You're The Moment Of a Lifetime)
From This Moment On

Georgia On My Mind
Get Happy
Get Me To The Church On Time
Gigi
Gimme A Little Kiss* (part medley)
Goodnight, My Someone*
Goodnight, Sweet Dreams, Mary Lou
Gypsy In My Soul
Heart
Heartaches By The Number
Hey There
Hey, Look Me Over*
Honeysuckle Rose
Hot Diggity
How About You
How Am I To Know
How Important Can It Be
How Long Has This Being Going On

I Almost Lost My Mind
I Belong To You
I Can't Believe That You're In Love With Me
I Can't Get Started
I Feel A Song Coming On
I Get a Kick Out Of You
I Got Rhythm
I Guess I'll Have To Change My Plan
I Hear Music
I Let a Song Go Out Of My Heart
I May Be Wrong*
I Need You Now
I See Your Face Before Me
I Want To Be Happy
I Wish You Love
I'd Climb The Highest Mountain
I'll Never Say "Never Again" Again
I'll Never Stop Loving You
I'll Remember Today
I'm A Fool To Care
I'm Confessin'
I'm Yours
I've Got A Crush On You
I've Got My Love To Keep Me Warm
I've Grown Accustomed To Her Face
If I Could Be With You
If I Give My Heart To You
If I May
If You Can Dream
In a Little Spanish Town
Isle Of Capri
Isn't This A Lovely Day*
It Happened In Monterey
It's A Most Unusual Day
It's All Right With Me
It's Been a Long Long Time* (part medley)
It's Not For Me To Say

Jeannine, I Dream Of Lilac Time
Just A Baby's Prayer At Twilight
Just Around The Corner
Just You, Just Me

Keep It Gay
Keepin' Out Of Mischief Now
King's Serenade

L'Amour, Toujours L'Amour
La Borrachita
Let's Call The Whole Thing Off*
Let's Put Out The Lights*
Let's Take A Walk Around The Block*
Life Is Just A Bowl Of Cherries* (part medley)
Little Man, You've Had a Busy Day
Love And Marriage
Love Is A Many Splendoured Thing
Love Is The Sweetest Thing
Love Me Or Leave Me
Love's Old Sweet Song
Lullaby Of Broadway

Magic Moments
Mandy
Mandy Make Up Your Mind
Manhattan
Margie
Meet Me Tonight In Dreamland* (part medley)
Melody Of Love
Merci Beaucoup
Misty
Moon Over Miami* (part medley)
Moonglow
Moonlight Becomes You (as intro)
More Than You Know
Mr. Sandman (with Lindsay Crosby)
Muskrat Ramble
My Baby Just Cares For Me
My Blue Heaven
My Funny Valentine
My Heart Stood Still
My How The Time Goes By
My Ideal
My Little Grass Shack
My OwnTrue Love

New Sun In The Sky
Nice Work If You Can Get It
No, Not Much!
No Te Importe Saber (Let Me Love You Tonight)

Oh How I Laughed
Oh, Look At Me Now
Ol' Man River
Old Cape Cod
On The Alamo
On The Street Where You Live
Once In A While

Papa Loves Mambo
Paris In The Spring* (part medley)
People Will Say We're In Love*
Please Don't Talk About Me When I'm Gone
Pledging My Love

Rain
Rock Around The Clock (Lindsay Crosby with comments by Bing)

S'wonderful
Scarlet Ribbons
September Song* (part medley)
Serenade In The Night
She's Funny That Way
Shhh In Madrid
Shine On Harvest Moon*
Singing In the Rain*
Smiles
Smilin' Through
So Rare
Softly As In a Morning Sunrise
Solamente Una Vez (You Belong To My Heart)
Some Sunny Day
Someone You Love

Something In Common (intro. only)
Something's Gotta Give
Something To Remember You By *
Strike Up the Band
Summertime*
Sunday
Surprise
Swanee

Taking A Chance On Love
Tammy
Thank Heaven For Little Girls
That Old Black Magic
That's A Plenty
That's All I Want From You
That's The Way Love Goes
The Banjo's Back In Town
The Cockeyed Mayor Of Kaunakakai
The Lady Is a Tramp
The Last Time I Saw Paris* (part medley)
The Nearness Of You
The Object Of My Affection
The Tender Trap
The Village Of St.. Bernadette
Then I'll Be Happy
There Should Be Rules
There's A Long, Long Trail* (part medley)
They Can't Take That Away From Me*
They Didn't Believe Me
They Say It's Wonderful*
This Can't Be Love
This Ole House
Thou Swell
Till We Meet Again* (part medley)
Too Marvellous For Words
Too-Ra-Loo-Ra-Loo-Ral
True Love*
Try A Little Tenderness

Ukelele Lady
Unchained Melody
Unsuspecting Heart

Waitin' For the Evening Mail
Wake The Town & Tell The People
Way Down Yonder In New Orleans
We Just Couldn't Say Goodbye*
We'll Be Together Again
We're In The Money
What Is There To Say
What Is This Thing Called Love?
What Takes My Fancy*
When I Take My Sugar To Tea
When My Baby Smiles At Me
When The Red, Red, Robin
Where Or When
Whither Thou Goest
Will You Still Be Mine*
Witchcraft
With All My Heart
Would You Like To Take a Walk*

Yaaka Hula Hickey Dula
Yellow Rose of Texas
Yes Sir That's My Baby
You Do Something To Me
You Took Advantage Of Me
You Turned The Tables On Me
You'd Be So Nice To Come Home To*
You'll Never Know
Young and Foolish
You're Driving Me Crazy
You're In Kentucky
You're Sensational
You're The Top
Yours

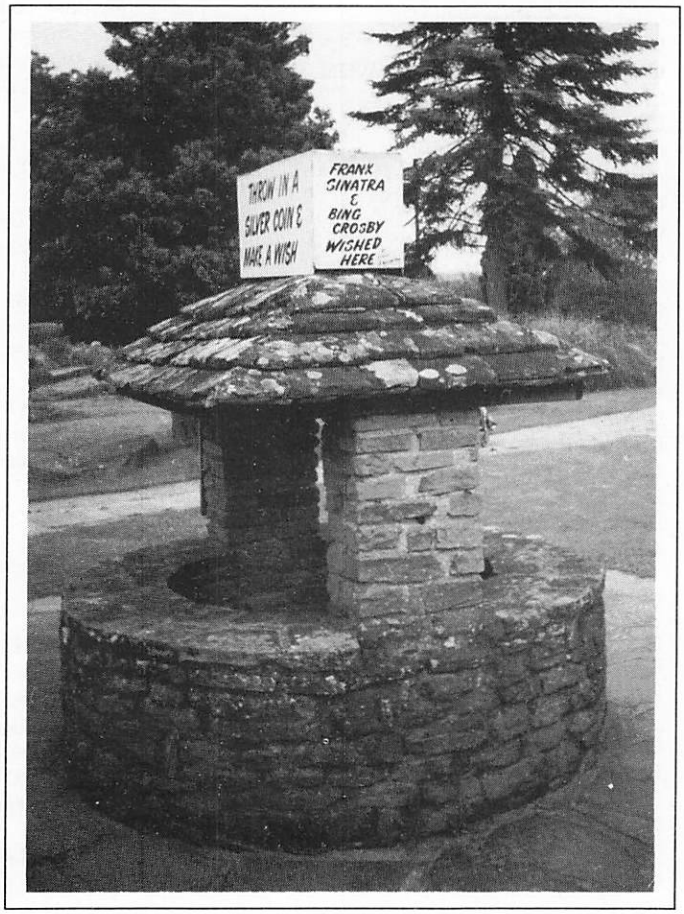
*** Duet with Rosemary Clooney**

Parodies (used in Ford Road Show)

Along The Navajo Trail
Around The World
As Time Goes By
Baby Me
Baby, Won't You Please Come Home
Between 18th. & 19th. On Chestnut Street
Bicycle Made For Two
Dance Ballerina Dance
Dear Old Donegal
Doctor, Lawyer, Indian Chief
Funiculi-Funicula
Heartaches
Little Girl
Nobody's Darlin' But Mine
Papa, Won't You Dance With Me
Put It There Pal
Red River Valley
Row, Row, Row
Someday You'll Want Me To Want You
The Old Piano Roll Blues
The Things We Did Last Summer*
The Things We Did Last Summer
When The Saints Go Marching In
When You Were Sweet Sixteen
Why Don't You Do Right
You're Ahead in a Ford

Whilst visiting that well known West Country beauty spot Symonds Yat I was surprised to see this wishing well saying "Frank Sinatra & Bing Crosby wished here". I couldn't resist photographing it. I wonder how many other members might have seen this well.

Jim Reilly



LIONEL'S LINES

LA PLUME DE MA TAUNT

You have the opportunity of reading this periodical, only three times a year and I am sure that few of you will have missed the last issue's Editorial, which advised us to 'try to avoid gratuitous criticism of different musical tastes', in accordance with Clause 3 of 'BING's' charter.

Tantalisingly, the viper in our bosoms who had inspired these comments was not identified but scenting a Crosbygate cover-up and appalled that such a person could exist, I put into operation my own investigative procedures, determined to unmask the miscreant who had obliged our Editor to utilise valuable space, in order to reiterate our guiding principles.

Alas! Fate is a fickle mistress and after a fruitless search to lay the blame at someone else's door, I discovered that virtually every article that I had ever written for this magazine, incorporated some contemptuous remark regarding current musical trends. What ignominy! What a tangled web I have spun! If I have failed to avoid 'gratuitous criticism' in the adjective's prime meaning, I would only say, "Where's my postal order?!!!" and should I be indicted in its secondary context, I plead, "Not Guilty" and throw myself on the mercy of the court.

Whatever the outcome, I shall guard my words in future and avoid milking 'sacred cows' although this will, inevitably, cramp my style. Can I never say that I prefer Bing Crosby's version of 'True Love' to those by Nat King Cole, Jack Jones or Caterina Valente and do you realise that I shall be unable to mention 'White Christmas' in the same breath as Mr Blobby's seasonal triumph at number 1 last year? Or, that, 'Other types of music' will preclude me from making unfavourable comparisons between the John Scott Trotter Orchestra and 'Maurice and His Magic Kazoo' or 'The Vick Brothers' - Two Boys with Catarrh'.

But hold on a moment ...has it been overlooked that Bing Crosby was also a film star and a light comedian of some repute? Does this mean, I hear you cry, that I shall not be able to weigh, 'Going My Way' or 'The Country Girl' against 'Blondie Takes a Vacation' or 'Old Mother Riley's Jungle Treasure' (The Director's Cut, of course) and furthermore, prevent me from doing a 'hatchet job' on 'Wally Dunn - Six Feet of Fun!', the imperishable memory of a wet fortnight in Clacton?

Perhaps it would also be as well to bear in mind that Bing was a sportsman of no mean ability. This will render, as dead as Monty Python's parrot, the slightly, libellous tale that I had in my locker, relating to 'Frantic' Frankie Boyce, the first man to card a 23 on the notorious, long 14th at Friary Park putting green. Not to mention 'Waterside' Dick who, even fellow anglers, regarded as being 'three maggots short of a pint'.

So, pausing only to remind you that everything is incomparable, if comparisons are forbidden, I had better get on with what I am 'down for', according to the credits and I shall be asking for some small measure of audience participation in what follows.

Bing's last series of radio programmes in the traditional formula were for the General Electric Company and occupied two seasons between October 1952 and May 1954. By this time, the juggernaut of television had flattened the sponsors' enthusiasm for radio to such an extent that the President of CBS was prompted to make the unusually frank statement, "We have had only one piece of new radio business since July 1950."

The GE shows were not that bad. Perhaps there was a certain zip missing. Possibly, the new songs being written didn't suit Bing's style and maybe, compared with previous series, the guest list was a trifle thin (with a few notable exceptions) and could have just as easily have been described as 'with family and friends'. But the all important 'ratings' governed the market and it is understandable that commercial enterprises were not prepared to plough money into what was regarded as a fast waning medium.

I should like to focus and concentrate your minds on a small segment of the 75 programmes that make up this General Electric series. These are the shows between 21st May and 2nd July 1953 inclusive and for convenience of reference let us number them, 33 to 39. The 7 programmes are all introduced as being transcribed in Paris, France. There will be obvious queries regarding the feasibility of such an undertaking, before the advent of satellite broadcasting, together with the sheer impossibility of flying tapes back to the US for processing, on a regular weekly basis.

Accounts vary as to Bing's activities during this period. It has been suggested that the main reason for the trip to Europe was to re-shoot yet another location scene for 'Little Boy Lost' (in spite of the fact that the film is claimed to have been 'wrapped up' at Paramount, in February). Another source is naive enough to claim that he departed after the broadcast of the programme of the 14th May (Bing still had an aversion to flying, at this time and would have taken the train to the East coast, before embarking on the 'Queen Elizabeth'). Also submitted, is that to facilitate these 'transcriptions', the entire entourage from the show, accompanied him and there are various permutations from a smaller group which includes, John Scott Trotter, Ken Carpenter, Buddy Cole, Joe Venuti, Bill Morrow and Murdo MacKenzie, completely ignoring the fact that many of them might have had other commitments apart from the GE series.

On the other hand, the majority agree that Bing commenced his trip to Europe, in March, accompanied by his youngest son, Lindsay, and returned in June. Significantly, one biographer comments on Bing's non-appearance at a Friar's Club dinner, in February, honouring Bob Hope, "...Crosby's schedule was very hectic. He was recording the remaining radio shows of the season, in bunches, one after another. The reason: He was going to Europe in March."

There appears to be a lack of concrete evidence as to how or when these shows were assembled and little data on Bing and Lindsay's itinerary during the three month 'tour'. It would be fair to assume that tape cutting and editing had reached some reasonable state of sophistication at this time but one can detect a certain sterile quality in the exchanges between Bing and Ken Carpenter. Even these are confined to the commercials and it would not be hard to believe that their separate dialogues had been recorded, either 3 miles or 3000 miles apart.

There are positive indications that Joe Venuti was present but the selections for his violin solos had all been used earlier in the series and although he is required to indulge in some topical comedy dialogue, each occupies only a couple of minutes of air time, raising some doubts as to whether his journey would have been really necessary.

The musical content, as might be expected, has a strong 'continental' flavour which, however, offers no guarantees that they were recorded in Europe. It is fairly certain that the songs with the Buddy Cole Trio, (to be commercially issued later as 'Some Fine Old Chestnuts') had already been 'in the can' for some time. The 4 examples used during the 'French' programmes are identical to those broadcast on previous shows and the commercial issues. The one exception being, 'I Never Knew (I Could Love Anybody)' (Prog 36), which although the same as the version already broadcast on the 22nd January, differs from the commercial version, in the second chorus, '...Can't sleep and I just can't eat'.

Other songs used include, 'A Quiet Girl', 'Lady of Spain', 'There's Music In You', all of which appear to be identical to earlier renditions and 'Tenderfoot' - quite clearly the version that was issued commercially but there is 'new' material - a rendition of 'Hello, Young Lovers', (Prog 33) not, so far as can be ascertained, heard, before or since. For those interested in such trivia, the give-away is in the first chorus when Bing sings, '...all my good wishes are with you...' rather than the correct line, 'all my good wishes go with you...' as heard on Chesterfield Radio and the commercial issue. There are also fresh approaches to 'Some Enchanted Evening' and 'Domino' (both used twice).

Almost seeming to be a little out of place but nonetheless welcome, are 4 'standards', 'You Go To My Head' (Progs 36 and 38); 'Summertime' (Progs 35 and 39); 'Begin The Beguine' (Prog 37) and 'Night And Day' (Prog 38). With the exception of the first named, none of these surfaced again during the series.

Some evidence exists that 'Valencia' (Progs 35 & 37) and 'Granada' (Progs 35 & 39) were recorded in France. Both are used as a 'nod' towards Bing and Lindsay's visit to Spain although the songs originated in France and Mexico, respectively and both are repeated, during the GE series. 'Granada' being aired on an unprecedented 7 occasions. Also, in this context we have the so-called, 'Belle Of Barcelona' (Progs 35 & 38), duetted by Bing and Lindsay and the song is, in fact, Tolchard Evans', 'Barcelona', with words by Raymond Wallace - described as, 'a nutty one step' which I am sure some of you elderly gentlemen will recognise from the chorus, 'I'm one of the nuts from Barcelona, I plinka da plonk, I Ca-sa-bi-onk...' and I suspect 'Belle' to be the version with lyrics written by Gus Kahn for the American market.

Bing and Lindsay, allegedly in Paris 1953 according to the caption on the back of the photo.

Naturally, there is a preponderance of 'chansons' in the 7 programmes. Young Lindsay essays a solo version of 'Ma Petite Folie', a French interpretation of Guy Mitchell's million selling, 'My Truly, Truly, Fair' and father and son combine again, to deliver, 'Cela M'Est Egal' (Progs 37 & 39) from 'Little Boy Lost'. It might be pertinent to mention, at this point, that all songs, which apparently, have been sung twice are merely re-broadcasts. However, there is a medley which is used, only once, on Programme 36. Bing introduces this as, "...three numbers which reflect the French influence during World War 1" (actually, they enjoyed their greatest popularity just after the 1914/18 war) and the songs are, 'And He'd Say, "Oo-La-La, Wee Wee"; 'How Ya Gonna Keep 'Em Down On The Farm' and 'Oui, Oui, Marie'. There are no duets; Bing sings the first and third selections and his son, the second. Lindsay is the 'guest' on every show but the entire substance of these 'family' collaborations, including dialogue, comprise only a bare 18 minutes of original material.

It is well documented that Bing recorded 10 songs in France, on the 16th May 1953; 8 were in French and 2 in English and one can well believe that John Scott Trotter was in attendance on this occasion, keeping an eye on what are, undoubtedly, his own arrangements. Four of the titles from this session turn up in the period under review and looking at them one might consider the expediency of using the masters from the above-mentioned session. Not so. All are different. 'Embrasse Moi Bien' (Progs 34 & 36) sung in French, includes a distinctive violin solo by Joe Venuti. (The English version was to appear on 2 separate occasions, later in the series); 'La Seine' (Progs 37 & 39) is unique,

Cassette Offers

Bing and Buddy Cole
Cassettes based on the main A-Z listing in BING 108 (i.e. excluding the parodies) are being prepared and are likely to contain the following:

Volume 1 - 'A Man Chases a Girl' to 'Chinatown, My Chinatown'
Volume 2 - 'Church Bells' to 'I Can't Believe That You're In Love With Me'
Volume 3 - 'I Feel a Song Coming On' to 'Keepin' Out Of Mischief Now'
Volume 4 - 'King's Serenade' to 'No Te Importe Saber'
Volume 5 - 'Oh How I Laughed' to 'That's A Plenty'
Volume 6 - 'That's All I Want From You' to 'Will You Still Be Mine'
Volume 7 (C60 only) 'Witchcraft' to 'Yours' (plus some of the parodies).

All available from George Harwood, 5 Glebe Road, Hemingford Grey, Huntingdon, Cambs PE18 9DS. Price for the entire collection £21.99 (inc. p.& p. to UK members). Individual cassettes can be purchased for £3.99 each with Volume 7 only costing £2.99. The ICC will receive £1 for each cassette sold. George will prepare cassettes of individual songs provided they are ordered in alphabetical order and each C90 would cost £4.99. USA & Canadian members can obtain the standard cassettes via Wig Wiggins for $5 each ($4.50 for Volume 7).

George Harwood still has earlier issues such as the 'Bing On TV'series and the 'Hollywood Palace' cassettes available at £3.99 each. Contact him direct for details.

Subscriptions

Subs are now due and should please be sent to Michael Crampton as detailed on page 1 of the magazine. Please use the tear off portion below to remit your subs to Michael.

To Michael Crampton, 19 Carrholm Crescent, Chapel Allerton, Leeds LS7 2NL

I enclose my subscription for 1995. (UK £8, Europe,inc. Eire £9, New Zealand/S.America £11.50 - Members in USA/Canada/Australia should pay as per existing local arrangements)

From: Name: _____

Address: _____

_____

_____

_____

being sung in English with only the last chorus in French and Bing uses the words by Geoffrey Parsons which stay closer to the original theme. 'She goes flowing, flowing, flowing through the open countryside...'rather than the straight love song by Allan Roberts & Alan Holt. 'There we met and there we parted, by the lovely River Seine...'; 'Mon Coeur Est Un Violon' (Progs 37 & 39) displays marked differences in Bing's pronunciation from the commercial issue. This is another song that was successful in 2 separate translations. Bing had already recorded it, earlier in the year, as 'Violets And Violins' and later, it was to be revived by Ken Dodd as, 'Love Is Like A Violin'; 'Mademoiselle De Paris', sung in English (Progs 33,36, & 38) is also unique. For the first time in the 'French' programmes, different renditions of the same song, are heard. Two are dissimilar and the third differs from either but could, I suppose by the 'wizardry' of tape editing, be an amalgam of both. I have an uncanny feeling that all four of the above titles were prepared, in advance, before Bing left in March. In which case, the discographers may start scratching their heads because the version that was heard on Programme 38 is none other than that claimed to have been commercially recorded on 16th May. In addition, if my theory is correct, why was the 'flawed' version issued? The song has only been issued a couple of times on microgroove but if you have been doing your duty, you will have the opportunity of hearing it on Ken Crossland's estimable compilation, 'The EP Collection' on either CD or tape. The patchy moments can be heard towards the end of the item when Bing becomes somewhat undone, possibly, through not sticking to the script:

(True lyric)	'She has clothes with a zing! to 'em, She's got curves and they cling to 'em...'
(Bing)	"(Well) she's (got) (a?) clothes with a zing! to 'em, She's got (those) curves and they cling to 'em...' and 3 lines later:
(True lyric)	'When she frowns there's disdain in it, but her smile has champagne in it, She breaks hearts and collects thedebris...'
(Bing)	'(And) when she frowns there's disdain in it, But her smile has champagne in it, She breaks (their) hearts and collects the debris...'

When listening, note the slightly 'sticky' pauses, the glottal stop before 'clothes' and the momentary hesitation between 'breaks' and 'their'. This same ending to the song can also be heard on Programme 36 but if you have Programme 33 you will hear a more accurate and fluent rendition.

I look forward to feedback from anyone who is able to put flesh on the bones of Bing's European excursion, in 1953, otherwise I may be forced to denounce you for disregarding Clause 4 of this magazine's Code of Practice!

Lionel Pairpoint

(Editor: Well it looks as though Lionel may have unearthed something here. Were any parts of the radio shows recorded in Paris or was it just a gimmick to tie in with Bing's trip to France? Readers comments would be welcomed.)

ONCE IN A WHILE

Anne Shelton passed away on 31st. July at the age of 70. Anne came to prominence in the early war years on radio programmes such as "Monday Night At Eight" and "Calling Malta". She was particularly popular with the RAF and recorded songs such as "Silver Wings In The Moonlight" and "Coming In On A Wing And A Prayer" with them in mind. It was in 1944 that she met up with Bing. We all remember her singing that memorable duet of 'Easter Parade' with him at the Queensberry All-Services Club when Bing also gave Anne a two bob piece for a kiss. Anne kept that 2/- piece for the rest of her life and she showed it to Bing when he was performing at the Palladium in 1976. She was associated with Ambrose and his Orchestra for many years but it was in 1956 that she had her biggest hit when 'Lay Down Your Arms' reached No. 1 in the UK charts. Although her last commercial success was in 1961 with 'Sailor' she kept busy and frequently performed at nostalgic concerts. She was awarded the OBE in 1990 for her work with disabled ex-servicemen.

Jule Styne, the songwriter, was 89 at the time of his death in September. Born in Hackney in London, he emigrated with his family to the USA as a child. He was a bandleader before moving to Hollywood where he was a vocal coach although he collaborated in writing "Sunday" in 1927 which was made popular by both Cliff Edwards and Gene Austin. Later he turned to song writing, initially for Republic Pictures where he was joined by Frank Loesser and they wrote "I Don't Want to Walk Without You" which was a hit for Bing in 1942. It was Styne's partnership with Sammy Cahn which produced the most durable songs of his career including "I've Heard That Song Before", "I Fall In Love Too Easily", "Time After Time" "The Things We Did Last Summer" and most importantly for Bing "It's Been a Long, Long, Time" which went to No. 1 in the US charts in 1945. Styne went on to work with Leo Robin and they wrote the songs for "The Bells are Ringing" which included classics such as "Just In Time" and "The Party's Over".

Larry Kiner died in July of cancer. He was 64. We all owe Larry a tremendous debt for his superb Spokane records and through his Nostalgia company he supplied many of us with tapes of rare broadcasts. Larry started his Nostalgia business in 1970 and apart from Bing he produced LPs and CDs of other artists such as Al Jolson, Rudy Vallee and Cliff Edwards. Larry's collection included 4000 reels of tape with 40,000 radio shows! We had the pleasure of

meeting Larry when he came to our Leeds gathering in 1985 with one of his three sons. A quiet almost shy man, Larry liked to play piano and he also composed a number of songs. Larry was working on a book about Bing when he died. His son David will be carrying on the Nostalgia business.

Maury Foladare is not a name which everyone instantly knows but for 47 years he acted as a publicist to Bing. He died in August at the age of 86 and his obituary notice recalled how he had met Bing in 1930 and worked for him until Bing's death. Maury then continued publicising the Bing Crosby Golf Tournament. "Crosby was a very nice man, but he didn't like publicity," Foladare once recalled. "Often, I'd set up an interview and then I'd find out Bing had gone out the back way and left us there." Other clients over the years included Gary Cooper, Mario Lanza and Louis Armstrong.

BERT BISHOP'S
BING ON THE BOX

Without doubt the summer 4 months, to which this Christmas issue review will always apply, is a pretty barren period for televised Crosbyana. Just about a year ago TNT started bouncing classic movies off of the Astra satellite, and whilst its thematic evenings have turned up trumps with 2 screenings of GOING HOLLYWOOD the fact that their library has access to Warner Brothers and MGM films only means that, so far, an all-Bing night has never materialised. It has been suggested that they will be looking closely at the possibility of a Crosby orientated evening which means that, if they dig deep enough, it could feature STAR NIGHT AT THE COCONUT GROVE, ANGELS OF MERCY, THE SHINING FUTURE as well as the obvious inclusion of HIGH SOCIETY, MAN OF FIRE, both parts of THAT'S ENTERTAINMENT, ROBIN AND THE 7 HOODS and a further showing of GOING HOLLYWOOD. Screen that little lot on one evening and through the wee, small hours, TNT, and members' VCRs will be running hot enough to heat their homes for the rest of the cold, winter months to come! It may not be such a fantasy at that! But back to reality and a look at the 5 films which qualify for this round-up of the summer season.

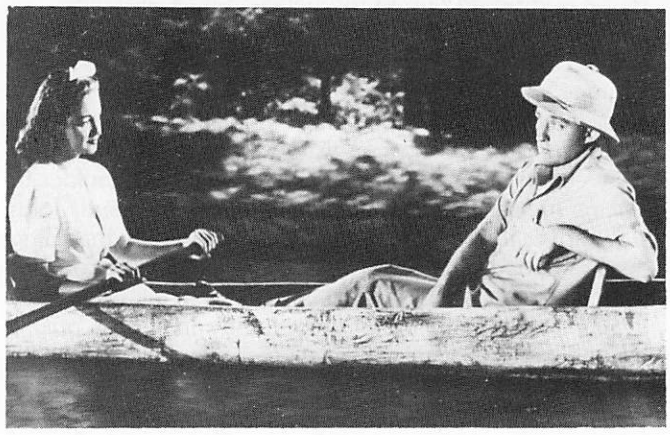
LET'S MAKE LOVE	
Sky Movies Gold	23rd July
THEY GOT ME COVERED	
Channel Four	15th August
THE ROAD TO HONG KONG	
Channel Four	22nd August
GOING HOLLYWOOD	
TNT	13th September
ROAD TO ZANZIBAR	
BBC2	19th September

The first time I saw LET'S MAKE LOVE on satellite TV it was emanating from one of the German channels and dubbed in that language. Fascinated by the idea of seeing Bing so perform it was a mixture of disappointment and relief that whilst he spoke in German it was his own voice actually singing 'Incurably Romantic' during his unsuccessful attempt to teach the inept character, played by Yves Montand, how to enhance his theatrical graces. Bing's contribution to this remake of ON THE AVENUE amounted to just a couple of minutes; being an uncredited guest spot. The film probably remains publically memorable only because of the hype and ever increasing sensationalism that has attended Marilyn Monroe since her demise; it being her penultimate picture. Whilst Yves Montand's role as the burlesqued Jean-Marc Clement is a world apart from his dramatic role in the gripping WAGES OF FEAR. It has to be said that the original 1937 musical was a far superior film starring Dick Powell and Alice Faye, with an outstanding Irving Berlin score that included 'This Year's Kisses' and 'I've Got My Love To Keep Me Warm'. The originals of re-makes are invariably more stylish entertainment that even the George Cukors of this world have a job to equal, let alone beat.

Bing's connection with the Hope/Lamour comedy thriller THEY GOT ME COVERED is even more tenuous. In a film which is noteworthy for its screen fogging support of the tobacco industry by practically everyone in the cast, Hope opens a musical cigarette box to take yet another and hears the famous voice singing an especially recorded parody that went 'When the blue of the night, ba-ba-boo, ba-ba-boo....' only to have the lid snapped shut on him to Bob's comment: "That guy's haunting me!" By 1943 the Hope movies had reached the stage where the nod to the Bing and Bob cross-banter partnership had become an expected ingredient. This example was one of the less obvious in a fast paced spy spoof.

With THE ROAD TO HONG KONG and a welcome re-run of GOING HOLLYWOOD to enjoy we can pass on here as both of these films have been discussed more closely in recent editions of this magazine; whereas ROAD TO ZANZIBAR, the second of the series, came over as a refreshing evergreen unseen for some while. Filming started at the back end of 1940 when Bing still had that youthful timbre in his voice associated with the late 'thirties and recordings of the calibre of 'My Isle Of Golden Dreams' and 'San Antonio Rose'. It was a time when the Golden Age of popular music was on the wane, though Burke and Van Heusen still had plenty of mileage in them. They were to write 2 especially good ballads for this film: 'You're Dangerous', sung in the film by Dorothy Lamour, and my own favourite song and accompanying scene from all the 'Road' movies, 'It's Always You'. Some years ago I lifted this sequence from the soundtrack and made it into a private label 45 rpm single (backed by 'Too Romantic') and never tire of hearing it. Not only is it an excellent ballad sung by Bing in a romantic scene to Dorothy Lamour, whilst she

gently paddles a canoe, but it also has the added humour of accepting and parodying all those film scenarios where lush arrangements, from unseen orchestras, issue forth to accompany off-stage song and dance scenes. Would we have accepted Victor Young and full orchestra to be lurking in the jungle just waiting for Bing to break into song? Of course we would! But to humorously fantasise the situation was inspirational and expertly handled by Bing and Dottie in one of the most memorable musical sequences from all 7 of the 'Road' pictures.



To wait for a third of the film to have elapsed before seeing Dorothy Lamour was unforgivable, but thereafter the interplay of romance and double-crossing by the 3, principal stars ensured it at the jokey dialogue and sight gags, such as the already established pat-a-cake routine, the splendidly dotty Eric Blore, Bob wrestling a gorilla, and sub-titles for the cannibals - example: "If he's a god I'm Mickey Mouse!" - kept the film flowing in unflagging joviality. Thank heavens there was no 'political correctness' in those old days or we would have been deprived of all those wonderful old jungle movies! Bing pinches a quick gag from Spike Jones' 'Chloe' whilst niftily regaling us in the art of native drumming and last, but by no means least, Una Merkel gave excellent support in her established role of the heroine's girlfriend/sidekick who, as the final credits rolled, was being sawn in half by Fearless (Hope) Frazier promoted from his opening sequences role as the recipient of his partner's daredevil and stupefyingly dangerous, carnival sideshow extravaganzas. Definitely a fun film!

One final, visual sighting before switching off the TV and foraging around among the FM frequencies. On Sunday, 25th September the second of BBC1's 2-part 'Paul Merton's Palladium Story' closed with Bob Hope eulogising about that theatre and paying tribute to his long-time friend Bing Crosby who, by way of photograph, was the last celebrity to be seen before the programme ended.

An in-depth look at the 'Wireless'

'BINGO'! Now there's a title to cogitate on. What was this? Lotto for Listeners; Housey-Housey for the Housebound? No; it was just our old friend Peter Moreton, Radio Northampton's 'Dr Swing' having an all-Bing night on the evening of Saturday, 20th August for no other reason than he just felt like it. Which seems a good enough reason to me! So for all his regular swingeroos out there in the hunting shires of middle England the 'It Ought to Be Band' programme, that Peter presents in his inimitably, excitable style, took on a significant sub-title. He attacks his programmes with such enthusiasm and gusto that it leaves me quite breathless; and his passion for Crosby and the big bands is clearly genuine. 'Please Don't Talk About Me When I'm Gone' was an up-tempo opener for this hour long look at Bing from sources ranging over commercial recordings, radio and TV. Never one to delve too deeply into the whys and wherefores - it's straight into the next track with just a modest amount of information. So, subsequently, we had 'Swinging On A Star' from Command Performance No. 118 - one of Bing's better radio versions of this Academy Award winning song, and from the same show, 'Long Ago And Far Away'. Again, in gentler vein, and still from radio and the CD of the same title, 'Everything I Have Is Yours' before launching into the cleverly conjured lyrics to 'Sugar', one of the great and rumbustious duets with Satchmo. Around this point in the programme Peter offered a special edition CD for the answer to his quiz question, 'What was Bing's signature tune?' Well, I suppose there ARE people out there who couldn't give the right reply, but it seems to me that it has always been one of those pieces of information that you're born knowing! Peter also offered thanks to Ernest Sutkowski for supplying him, free and gratis, several CDs which he has been able to use to good advantage both here and on other nights. Another fast tempo duet now, this time from radio and with that all-time popular, swingeroo sister Ella Fitzgerald. A version of 'That's A-Plenty' with an in-house jazz group from the John Scott Trotter Orchestra that can only have come from the GEC programme No. 60 of 14th February 1954. John Scott is always going to be foremost as Bing's orchestral accompanist but again a small group from within that band, namely the Frying Pan Five, was heard next as Bing gave us the 1939 release of 'S'posin'. Before going on to the next track Peter was keen to advise listeners of musically orientated events taking place within striking distance of his radio parish, and it's nice to know that good, popular music is alive and well in the heartlands of England. From Laserlight's MAIL CALL CD Peter selected a comedy track in the shape of 'The Groaner, The Canary, The Nose'; rather dated fun that features the unusual trio of Crosby-Garland-Durante; not one of the classic Bing and Schnozzle tracks and best passed over for a number from BING CROSBY'S TREASURY - THE SONGS I LOVE; a set that Pete picked up in a west country second-hand shop some years ago and often features on his programmes. This time the Irving Berlin composition 'Isn't This A Lovely Day To Be Caught In The Rain?' A very lively number from a well orchestrated collection of tunes, but Bing wasn't really at his very best on this twice issued and expanded set, basically because he wasn't singing in with the band. The CD 'A LITTLE BIT OF IRISH' has been well to the fore over the airways since its release and 'Dr Swing', a little out of character, selected 'Galway Bay' before getting back in the groove with 'Bye, Bye Blues' - another dip into the Bing and Louis collection; this time from a Curb CD. That newly available CDs are going the rounds of the music presenters is obvious in the way that certain tracks are selected - great minds think alike one might say; for this wasn't the only time in this period that the Harry Lillis - Francis Albert duet, 'You Never Had It So Good' was

played. A title that sums up the pleasure of hearing the 2 great singers of popular songs on the one track: not their best, maybe, but Fred Waring was always a tour-de-force in the music business and backed them up exceptionally well. Peter's penultimate presentation, 'Georgia' was the 1957 track from the NEW TRICKS album with the Buddy Cole Trio - much the best version of Bing's 3 waxings. Finally, whilst the 'credits rolled', as they say, the Buddy Cole - Pete Moore version of 'Nice Work If You Can Get It' seemed a happy and appropriate choice of title to close this Big Band Bing bonanza. Bingo indeed!

Benny Green has not been very fruitful this summer, but it was very nice to hear him refer to 'The 2 Greatest Singers Of The Century - Sinatra and Crosby' in one of his September programmes as he introduced Bing and Frank singing "As Time Goes By" from a GE show. There have been only 2 other tracks to note; the ubiquitous 'Swinging On a Star' and 'Small Fry'. There has been much discussion among the music presenters in this period about Johnny Mercer. He's been well to the fore. Naturally his duets with Bing have been the greatest inspiration for this discourse and, not for the first time, Benny pointed out the anomaly that the team of Carmichael-Loesser were responsible for the latter mentioned song there (from SING YOU SINNERS) and not Mercer, as one might have expected. Until he was taken ill and his programme turned over to David Jacobs, Alan Dell had been playing a goodly share of Crosby material in his Sunday slot. For ICC members much of this becomes fairly predictable as it relates to the latest CD releases. Though thanks to American and UK beneficiaries these easy listening evangelists get them before we do ! To tie in with the 50th anniversary of D-Day, Alan played the Bing with Glenn Miller material which has now surfaced in very good quality. Probably 50% of the tracks he played were from various radio sources with 'The Human Race' from the TV cartoon GOLDILOCKS, firstly on LP and now on CD (TAKE A LONGER LOOK), prominently featured. We will ever associate Alan Dell with the LP THE FINAL CHAPTER; always an emotional experience to listen to. Along with all ICC members this column wishes Alan better health and a rapid return to radio. The one track that David Jacobs played was 'April Showers', on which Bing gives his impression of Dean Martin impersonating Bing Crosby - or is it the other way around; I'm never too sure! Richard Spendlove has played just the 2 tracks 'Dream A Little Dream Of Me', with Bob Scobey's outfit, and, especially for Stan White, 'A Gal In Calico'. Stan, as many members will be aware, is one of the great promoters of Bing on the wireless and must spend hours listening and taping anything and everything that his Kettering based equipment will receive. The radio section of this Column would be very much the leaner without his dedicated support.

Peterborough and Cambridgeshire BBC Radio are the 2 counties to be in on a Saturday night from 7.00 pm - 9.00 pm to hear 'TIME WAS' A programme billed as 'Nostalgia from the 20s, 30s and 40s with Trevor Littlechild'. As referred to in previous issues Trevor takes a theme, very often a play or film, and expands every which way around it to make for very interesting and informative listening. I have notes here on some 18 Bing titles played in recent broadcasts ranging from 'Happy Feet', to the initial 'blow up' take of 'Personality' on which Bing tells Joe Bushkin to take off his boxing gloves! Was Stan White in the studio or was this a 'phone in conversation when, after playing the Crosby/Garland track 'Mine' Stan commented on the sad fact that Bing and Judy didn't do more commercial recordings together. Personally, I think that what they did do was not the best representation of their joint talent with only 'You've Got Me Where You Want Me' coming at all close. Lots of good stuff on radio of course - though there are some real stinkers as well! Sadly, Trevor Littlechild is also unwell and due for an operation. We wish him well, and a speedy recovery. 'TIME WAS' is essential listening for lovers of popular music composed during the between-wars decades.

For Essex man - and the girls too, of course - '78 Vintage with John Gunn' on Saturdays at 1.00 pm is a regular source of Crosbyana. Tune in to Essex radio around 1.15 pm and you are guaranteed a Bing track 52 weeks in the year! With a look over his shoulder to assure himself that Wally Oldfield was to hand John stated over the air that he could play any track that Bing ever recorded, and since this is always a dedication slot listeners were soon putting him to the test - as they thought. But with the 'Crosby Mafia in Essex' only a 'phone call away there was never any problem in meeting this self-inflicted assignment. As it transpired the 2 rarest requests were 'Oh Tell Me Why', Bing's multi-track recording, and 'The Gus Edwards Medley' of 3 titles. 'The Music Of Home' can't be in too many non-collector homes but for the rest they were all pretty standard stuff. For me the MOST interesting record he played, and which wasn't a Crosby slot track, was 'Bing', a eulogising, comedy ditty by Dinky Roo (as billed) from the 1950 Ralph Reader Gang Show, in which a Boy Scout/Ranger in drag confessed 'her' love for Bing. Now that IS quite rare! Though it has appeared on Dick Nettleton's vintage series of tapes: 'Bing In Lyrics'.

Another recent member is Louis Robinson who can also be heard with a record programme on Saturdays, 6.00 pm - 10.00 pm on BBC Northampton and often stands in for Steve Riches in the week on the Eastern Counties network. Naturally, Bing is often featured.

Paul Barnes Returns

Barnsey's back! Monday, 22nd August at 10.05 time to dive! For the uninitiated that's under the duvet, of course. For Paul's programme takes us through 2 hours of late night music for grown ups, winding up the wick on the feel good factor till the witching hour is upon us. At least 9 counties are embraced by his good humoured, phone-in programme which emanates from Norwich - 'phone number 0603-617-321 - Monday to Friday. You can be assured of a Bing track virtually every night, with plenty of other artistes of whom most of us would wholly approve. Bing opened the second half of the first show with 'I Love You, Samantha', presented with much enthusiasm, from which point the quantum of Crosbyana continued to spread and expand to include 'phone calls from listeners keen to recall remembered Bing tracks, often associated with wartime experiences, including a Japanese POW camp. The Crosby-Sinatra

'feud' has softened and lessened, with Paul playing a musical medley of parodied songs in which Bing and Frank extolled each other's virtues. This was taken from one of Francis Albert's 'Vim's Vitamin' radio programmes on which Bing guested. The boy from Hoboken was on the right programme there for it must have been around the time that he needed building up a little - though perhaps that lean and hungry look gave him more bobby-sox appeal; the desire to 'mother' him perhaps! Other radio material came from The Kraft Music Hall of the 17th November 1938 wherein Bing sang the song from the film GARDEN OF THE MOON entitled 'The Lady On The Two Cent Stamp'. Paul thought this was only recently commercially released but it came out on a couple of LPs some years ago. However, it is quite a rarity and was played on this occasion to illustrate the fact that Barnsey was to be out judging Post Offices that weekend! Then again some more Kraft with Bing and Bob Hope trading insults - fairly unfunny at this distance, but a reminder of some of the good things they did do together. Much more entertaining was the 50th anniversary tribute to the liberation of Paris with Bing and Rosemary Clooney singing their well known Paris songs medley. Paul picked up a Bing error relating to the Philco Radio Time broadcast of 3rd December 1947 in which Bing and Jolie duetted 'The Best Things In Life Are Free' - 'A new song....', says Bing. But this number was one of the hits from the 1927 Broadway musical GOOD NEWS. Paul played the track to musically promote his request for information on unusual holiday attractions, noting that he had heard 2 or 3 years ago that the Ford Motor Company were doing tours of their works. Well, that's been happening since the 'thirties for I vividly recall going to Dagenham as a boy, and can still conjure up images of showering sparks, the hiss of molten metal spilling into moulds, and endless conveyor belts culminating in the finished product being driven off the line! An eerie deja vu feeling that has a strange 'things to come' feel about it.

Johnny Mercer has also cropped up in a big way on Barnes' Bing bonanza. His reaction to hearing, for the first time, 'Mister Meadowlark' has to be chronicled here: 'Wonderful! It swept me off my feet; and I'm tempted to play it twice!'

Amongst letters read out was one from Johnny Mercer to Leslie Gaylor in which Mercer enthused about Bing and his association with him, and another from Bing to a lady listener in which Bing had referred to his latest film called, on release, THE BIG BROADCAST OF 1936. Bing had put the year as 1935, and Paul Barnes said, "Even the great can get it wrong." However, Paul, the film WAS made in the late summer of 1935 and released in that year. Some justification for Bing's assumption, wouldn't you say? Paul followed up the chatty letter with Bing's song from the film, 'I Wished On The Moon'. Other listener involvement came from ICC member June Manton who has a Bing-fan budgie who goes bananas and jumps up and down whistling and squawking when Crosby croons, but shows distinct disapproval of certain other artistes! You may assume, correctly, that Barnsey's enterprise is lightweight, happy and very musical. To quote his own summing up: "Joy is our aim, and some enlightenment, as long as it's not too serious." Though there's more recordings for the dedicated collectors creeping into the programme; for example Take - 4 of the Bing with Whiteman version of 'From Monday On', and what was stated to be Bing's first for that giant of the jazz age, 'Pretty Lips'. 'Wistful And Blue' holds that distinction; but let's not quibble as the importance of illustrating to the, perhaps, casual listener that there's much more to Bing than 'Swinging On A Star' and 'White Christmas' is paramount to the perpetuation of his unique place in the musical history of this century. Occasionally, he noted, he gets gently taken to task for playing TOO much B.C. to which his response was a wonderful put-down to those carping critics by playing 'The Boss's' 1959 SAY ONE FOR ME soundtrack album recording: - 'I Couldn't Care Less'!

Bert Bishop

(Editor: As we went to press we heard that Paul Barnes devoted all of the musical content of his programme on October 14th. to Bing to commemorate the 17th. anniversary of his death. Full details in the next issue)

The First Bing Crosby Club in the U.K.?

Jim Newell sent us this cutting from film weekly of **February 8, 1935.** Does anybody remember Miss Hunt and is she still alive? Was this the first Crosby Fan Club in this country?

Star Clubs.—Miss D. R. Hunt, 21, Sandy Lane South, Wallington, Surrey, is the foreign secretary of the Bing Crosby Club, which is not only recognised by this star, but is also under his personal supervision. Miss Hunt will be glad to send particulars to all readers who are interested. I have just received a copy of "The Shadow," a news sheet published by the John Boles Club. Monthly meetings of this club are held at the Mayfair Cinema Café, Upper Tooting, S.W. The annual subscription is 3s., which includes copies of the magazines published in April and October. Full details may be obtained from Miss Violet E. Kirk, 55, Rudloe Road, Clapham Park, London, S.W.

Keeping Track

Welcome back to an old title as many members will recall that Bert Bishop used the above heading in his regular series of record reviews in the Reg Bristo years. Welcome too to Jim Reilly who has willingly agreed to review new releases for us.

Having been asked by Malcolm Macfarlane to take over this column, I trust that you will find my method of presenting the reviews acceptable. I apologise to some of our members for virtually making this a CD Review as I know many of them still collect cassettes or would rather have those black discs we used to treasure. I've re-used the title of "Keeping Track" as this is exactly what we are endeavouring to do, i.e. keep track of all new releases. If new vinyl or cassette issues come out, they will be reviewed too. Please also note that I am just an ordinary enthusiastic collector and don't set myself up in any way as an expert on Bing's recording career. I have over the past two years been compiling an A-Z list of the Bing songs which have appeared on compact disc, together with a list of the compact discs mainly devoted to or containing at least one number sung by Bing. You may be interested to know that there are now over 150 mainly Bing albums and more than 250 with at least one Bing track. This is of course an ever growing list and we should be thankful of the continued interest in Bing some 17 years since that tragic day in Spain.

Chronological Bing Crosby **Jonzo Records JZ CD 08** **UK**
Available from: John McNicholas - Jonzo Records, PO Box 212, Harrow, Middlesex, HA3 7LD

Sweet Georgia Brown
Happy-Go-Lucky You
Let's Try Again
With Summer Coming On
Some Of These Days
How Deep Is The Ocean
A Ghost Of A Chance
We're A Couple Of Soldiers
Sweet Sue
I'll Follow You
Some Day We'll Meet Again
It's Within Your Power
Waltzing In A Dream
Lazy Day
Cabin In The Cotton
Love Me Tonight
Please
Here Lies Love
Linger A Little Longer In The Twilight
Brother Can You Spare A Dime
Let's Put Out The Lights And Go To Sleep
Just An Echo In The Valley
Street Of Dreams

This CD was scheduled for release in November and I'm told that it will be priced at about £10 +pp. These commercial recordings date from 23rd April to 9th December 1932 and as you can see, this time around do not include alternative takes. John McNicholas first started this project some ten years ago and it is great to see the series continuing on this first compact disc. Further releases will depend on how well this CD sells. I hope our members will strongly support this project. I wonder whether the great notes and artwork of the thirteen LP albums in the series will still feature on this CD?

Harry Lillis - Take A Longer Look **Limited Collectors Issue Origin Unknown**

Tower Of Babel
The Human Race
John Barleycorn
Christmas Candles
This Is A Great Country
Incident At Rogers Creek
The Best Dressed Man In The World
I Love You Whoever You Are
We Wish You The Merriest
The Secret Of Christmas
Living One Day At A Time
Once Upon A Long Ago
When You're In Love
Playing Time: 75 minutes
Never Be Afraid
Boy At A Window
For Want Of A Nail
A Home In The Meadow
It's Christmas Time Again
A Little Love A Little While
They All Lived Happily Ever After
Go Tell It On The Mountain
You Never Had It So Good
How Lovely Is Christmas
My Own Individual Star
This Land Is Your Land
Take A Longer Look

This Harry Lillis is the same guy who was heard singing on 'Step To The Rear' (see BING 104)! Yes, it is Bing himself as I know some members were confused by the obtuse references in the review of 'Step To The Rear'. This new CD (unfortunately not available on cassette) has a truly marvellous sound quality and if you can get it don't miss out. All the songs are commercial recordings and to the best of my knowledge only 'The Secret Of Christmas' has ever appeared on CD previously. The origin of this edition remains a mystery but we can only hope that the people responsible will produce more of the same, particularly if the quality is as good as this. There is a fair scattering of Christmas numbers included, none better than 'The Secret Of Christmas' and 'Christmas Candles'. It may not be

universally known that member George O'Reilly was responsible for Bing recording 'Christmas Candles'. George was staying with Bing at his Hillsborough home and they were discussing the record business when Bing asked him if he knew of any new Christmas numbers. At that time George was managing an Irish singer who had made a single of 'Christmas Candles' and after hearing it Bing decided to record it himself. I am sure you will agree Bing makes a fine rendering of this Christmas song which was recorded 19th June 1964.

Hollywood Guys & Dolls -

Bing Crosby and Hollywood Guests - Volume 1 **Parrot Records PARCD 005 UK**

Them There Eyes (Bing Solo)
The Thing (w Fred Astaire)
The Bold Fisherman (w H Bogart/L Bacall)
It Had To Be You (Bing Solo)
Chesterfield Ad (w H Bogart/L Bacall)
Medley (w Ethel Merman/Alec Templeton)
Just A Bum (Maurice Chevalier Solo)
Stop Your Gamblin'* (w Judy Garland/ Jack Pepper)
What Did I Do (Betty Grable Solo)
Mississippi Mud* (w James Stewart/Fran Warren)
Begin The Beguine (Danny Kaye Solo)

La Vie En Rose (w Claudette Colbert)
Until The Next Time (w Mickey Rooney)
Medley* (w Dean Martin/Jerry Lewis)
Jubilee (w Kay Thompson/Williams Bros.)
Flop Parade Medley (w Ethel Merman)
Dearie* (w Mary Martin)
Wait Till The Sun Shines Nellie (w M Martin)
Thanks (Dan Dailey Solo)
Medley (w Beatrice Lillie/Alec Templeton)
Philco Commercial (w B Lillie/A Templeton)
Good Bye-ee (B Lillie/ A Templeton Solo)

** These tracks include dialogue or short sketch*

Hollywood Guys & Dolls -

Bing Crosby and Hollywood Guests - Volume II **Parrot Records PARCD 006 UK**

Hello Hello (K Thompson/Williams Bros.)
Medley (w Dick Powell)
Hallowe'en* (w Victor Moore/Boris Karloff)
La Vie En Rose (w Marlene Dietrich)
Medley* (w Danny Kaye)
I Don't Know Why (w Lauren Bacall)
The Bold Fisherman (Humphrey Bogart)
Medley* (w Williams Bros.)
Never Been Kissed (w Fred Astaire)
Medley* (w Gary Cooper/Peggy Lee)
Flop Parade Medley (w Ethel Merman)
Medley (w Robert Taylor)

I'm A Wolf (James Stewart)
Medley (w Donald O'Connor)
Dearie (w Ethel Merman)
Double Damask Dinner Napkins (w B Lillie)
Medley (w B Lillie)
Ida Sweet As Apple Cider (w William Frawley)
Medley (w M Chevalier)
Whispering Hope (w Mary Martin)
Anything You Can Do (w Merman/Templeton)
Friendship (w Bert Lahr/Dorothy Kirsten)
The Bold Fisherman (w Bogart/Bacall)

** These tracks include dialogue or short sketch*

Both CDs have an approx. running time of 75 minutes. Note both listings are provisional and it is therefore possible that the contents may vary when finally released. I am advised that both volumes were scheduled for release in November. All the material listed is from radio (circa early 50s) , where in my opinion Bing was at his most natural and gave his best performances. The beauty of it is that this material never appears to date and always sounds as if it was recorded yesterday. There is a interesting selection of artists included and I must say that I am looking forward to hearing both CDs. I would ideally liked to have seen a few more Bing solos included but we must congratulate Parrot Records for their continued interest in Bing and for these two new releases. If you have trouble in getting them from your normal source, Parrot Records advise me that they will deal with members direct if you write to Cindy Hacker Associates, 24 Cavendish Buildings, Gilbert Street, London W1Y 1F. Price £9.99 inc pp.

Moonlight Becomes You **Charly Records CDCD 1200 UK**

Moonlight Becomes You
What's New
But Not For Me*
Too Marvellous For Words
I Found A Million-Dollar Baby
Summertime
When Day Is Done
I Got Plenty Of Nuttin''
Lazy
Don't Be That Way

Sunday Monday Or Always
The Touch Of Your Lips*
The Folks Who Live On The Hill
I Ain't Got Nobody
My Buddy*
Somebody Loves Me
I Cried For You*
The Very Thought Of You
And The Angels Sing
Old Folks*

With five numbers* appearing on a compact disc fully devoted to Bing for the first time, this is very good value for

money and the quality of all the numbers is excellent and well worth adding to your collection. Don't be put off by it being so cheap to buy at around £4.00.

Bing Crosby & Friends **ASV Living Era AJA 5147** **UK**

Mr Crosby & Mr Mercer
Life Is Just A Bowl Of Cherries
St Louis Blues
My Honey's Loving Arms
A Fine Romance
Basin St Blues
Darling Nellie Gray
I'm Falling In Love With Someone
Little Sir Echo
Ciribiribin
The Waiter The Porter And The Upstairs Maid
I'll Capture Your Heart
Small Fry
Dinah
Shine
The Way You Look Tonight
Sweet Leilani
Bob White
Gypsy Love Song
Start The Day Right
An Apple For The Teacher
Mister Meadowlark
Wait Till The Sun Shines Nellie
Pistol Packin' Mama

Again the intended issue date of this CD is November. Most of these titles have previously appeared on CD on quite a regular basis, the exceptions to this being: 'Little Sir Echo' and 'The Way You Look Tonight'. Not actually having heard this, I obviously cannot comment on the quality. I have no idea of the selling price.

Robert Parker's compilations previously issued by BBC Records (with the same titles) have now been released in the USA:

Bing Crosby - 1927-1934 ABC Records 836-172-2 (16 tracks)
Classic Crosby 1931 - 1938 ABC Records 838-985-2 (18 tracks)

Both CDs have been reviewed previously in the pages of BING.

Where The Blue Of The Night **Karrussell 844036-2** **Germany**

I am uncertain whether this has been included in other issues of BING but just in case it hasn't it is the same as the UK issue London 820 552-2 but with the last two tracks omitted

Frank Sinatra / Bing Crosby **Charly Records CDTT6** **UK**

This is what they call a "Two On One CD" with the Bing content being:

Moonlight Becomes You
San Antonio Rose
Only Forever
Temptation
Sweet Leilani
Deep In The Heart Of Texas
The Road To Morocco
Where The Blue Of The Night
Pennies From Heaven
You Are My Sunshine

All these numbers have appeared before on CD on quite a regular basis, but it is well packaged and has a nice picture of both Bing and Frank on the sleeve and on the compact disc. The quality is good and it is good value for around £6.00.

Note: I have heard a little whisper that Reader's Digest USA are carrying out a feasibility study to see if it would be worth while issuing a Bing Crosby CD and if they find in favour of doing so they hope to issue material from their previous record sets 'Bing Sings' or 'Bing Sings Again'. Let us hope that our friends in the USA are able to persuade them that it's a good idea. I would certainly welcome any such release.

For those members who like to collect everything, I will attempt to list CDs or cassettes with limited Bing content, or that are Bing related. Their inclusion however will be left to the discretion of the Editor depending on how much space is available.

The Andrews Sisters - All Time Greatest Hits **MCA Special Markets** **USA**

According to information received from Footlight Records, New York (to whom I am grateful) the intended contents of this 2CD set will have the following Bing tracks: Pistol Packin' Mama - Is You Is Or Is You Ain't My Baby - A Hot Time In The Old Town Of Berlin - Don't Fence Me In - Ac-cent-tchu-ate The Positive - Along The Navajo Trail - South America Take It Away

Far Away Places - Capitol Sings Around The World Capitol Records 077778018124 UK

This is one of 12 "Capitol Sings" series CDs and is the only one with any Bing content, the one track being 'New Vienna Woods' with Rosemary Clooney/Billy May 2/12/64. This series features our type of music with other stars such as Nat King Cole, Lena Horne, June Christy, Dean Martin, Vic Damone and many more. The quality as you would expect is excellent. Price: £9.99

Thanks For The Memory Music Club MCCD 164 (CD) MCTC 164 (Cassette) UK

The one Bing track is 'Changing Partners'. There are 18 nostalgic numbers on this CD and the other stars are: Jimmy Durante, Fred Astaire, The King Cole Trio, Judy Garland, Hoagy Carmichael, Perry Como, Peggy Lee, Mel Torme, Danny Kaye, Marlene Dietrich, Sammy Davis Jnr, Louis Armstrong, Billie Holiday, Al Jolson, Bob Hope with Shirley Ross, and Ethel Merman. The quality of reproduction is excellent on all tracks. The sleeve notes are by Gerald Mahlowe of In Time Magazine and Bing gets a nice little mention along with a photograph. Price £6.99

Judy The Complete Decca Masters MCA MCAD4-11059 USA

You've Got Me Where You Want Me - Mine - Connecticut and Yah-ta-ta, yah-ta-ta plus alternate takes of Connecticut and Yah-ta-ta, yah-ta-ta.
This Judy Garland 4CD, 90-track box set released in this the 25th anniversary of her passing (22nd June 1969) contains the six Bing tracks shown. Interestingly enough the alternate take of 'Mine' is not included and the alternate takes used are not mentioned in "Bing - Just For The Record" although both are included in Fred Reynolds book "The Crosby Collection" Part Three. Priced in USA $62.99 plus tax

Stardust - The Classic Decca Hits MCA MCAD2-11120 USA

Stardust - Pennies From Heaven - White Christmas - Swinging On A Star - Don't Fence Me In

This 2CD set includes other stars such as Judy Garland, Billie Holiday, Dick Haymes, The Ink Spots, Louis Armstrong, Al Jolson, The Mills Bros., Ella Fitzgerald, Peggy Lee and others but I certainly can't see many people rushing out to buy it for it's Bing content. Priced in USA $31.99 plus tax

Frank Sinatra - Live Duets 1943-1957 Voice V-CD-1101 USA

Parody Medley (with a few lines of each song): It Could Happen To You / I Heard You Cried Last Night / I'll Get By / I Don't Believe It, But Say It Again / Out Of Nowhere / Going My Way / Sunday Monday Or Always.

Sentimental Medley Pt 1 : Among My Souvenirs / September Song / As Time Goes By:

Sentimental Medley Pt 2: Till We Meet Again / Meet Me Tonight In Dreamland / There's A Long Long Trail

Frank also duets with Jack Carson with a parody of 'Don't Bring Lulu' called 'Don't Bring Crosby' which is quite amusing. This is all radio or television material and the other artists dueting with Frank are Doris Day, Dinah Shore, Margaret Whiting, Nat King Cole and Louis Armstrong. Priced around £15

Ethel Merman - An Earful Of Merman Conifer Records CMSCD 015 UK

The two numbers on this CD being: 'You're The Top' and 'Shanghai-De Ho'. Both songs are from the film sound track of the 1935 film 'Anything Goes' and the quality is very good. Priced £8 approx.

Various Artists - 24 All-Time Vocal Greats Empress Recording Co. RAJCD 831 UK

'Can't Get Indiana Off My Mind' is the Bing number - the quality isn't great but this is the first time the song has appeared on compact disc. Price £5 approx.

Memories Volumes 1, 2 & 3 MCA MCBD 19512, 19513 & 19514 UK

The Bing content being: 'Stranger In Paradise' Vol 1, 'Around The World' Vol. 2 and 'Night & Day' Vol. 3 . These albums are excellent in quality but have unusual mixes of artists such as Judy Garland, Engelbert Humperdinck, Tom Jones , Steve Lawrence, Billie Holiday, Brenda Lee etc. Priced at £5.99 each.

Mel Torme - A Tribute To Bing Crosby Concord Jazz CCD-4614 CJ-614-C(Cassette) Issued in USA

Contents unknown at the time of going to press. Tower Records (USA) magazine advertises the CD as 'A Tribute to Bing Crosby - Paramount's Greatest Singer'...it's nice to know that some people get it right from time to time. They go on to say -"Bing Crosby was the Paramount singer, in both senses of the word. And Mel. Torme. is, quite simply, the finest male vocalist singing today. When Mel pays tribute to the vocalist who originally inspired him, the results are EXQUISITE!" Pavilion Records tell me that they are prepared to send CDs (£10.50) or Cassettes (£5.50) direct to

members who have perhaps missed their earlier Bing releases if they send direct to: Pavilion Records, Sparrows Green, Wadhurst, E Sussex. I should say that these CDs and Cassettes may also still be available from your normal sources. Pavilion releases to date are:

PAST CD 9739 - Bing Crosby "That's Jazz"
PAST CD 9784 - Bing Crosby "The Movie Hits"
PAST CD 7004 - Hoagy Carmichael "Mr Music Master" - only 2 Bing Numbers (Moonburn / Small Fry)
PAST CD 7027 - Bing Crosby "The Great Years"
PAST MC 4704 - Hoagy Carmichael "Mr Music Master" (Cassette)
PAST MC 7739 - Bing Crosby "That's Jazz" (Cassette)

The only Christmas CD I know of so far is:

Christmas In California **Femus SAS CDFR 500** **Italy**

White Christmas - Say One For Me (with Debbie Reynolds) - The Secret Of Christmas and Adeste Fideles are the Bing tracks.

This CD was actually released last year but only appears to have escaped recently. Other artists featured are Dean Martin and Frank Sinatra with a curious short guest spot for Bob Hope and John Wayne (without his horse) singing 'Have Yourself a Merry Little Christmas'. The quality is very good and the material on the CD appears to be either from radio or film soundtracks. Priced around £8

Talking of Christmas may I take this opportunity in wishing all members a happy and healthy Festive Season. Let me sign off by saying that I am indebted to those kind people who took the time and trouble informing me of new releases. If I have not thanked everyone personally for their help please accept my apologies. Please keep up the good work.

Jim Reilly

(Editor: "The boy done good" - to quote someone or other. "Didn't he do well" to quote someone else. Thanks Jim, it was just what we wanted and we look forward to your future contributions. May I recommend members in the UK in particular to use The Record Centre, 45-46 Loveday St., Birmingham B4 6NR (Tel. 0121-359-7399) to obtain their CDs and you will be certain of super service from Ray Purslow. Orders can be placed by phone or post. Members in the USA will already know of the excellent service obtainable from Footlight Records, 113 East 12th. Street, New York 10003 (tel. 212-533-1572) where our member Bill Daugherty will be delighted to look after you.)

Bing and Cole Porter

We are delighted to welcome back to our pages, Robert Achorn of Massachusetts. Robert used to be the Editor of the Worcester, Mass. newspapers and his moving editorial after Bing's death is still remembered by those members who saw it. In his Musical Autobiography, Bing commented about his slowness to record the work of Cole Porter and a similar comment in a newspaper article caused Robert to do some research.

BING 106 reprinted a Washington Post review in which Mike Joyce contends that Bing Crosby 'infrequently' recorded songs by Cole Porter. Joyce argued that this hurt the quality of Crosby's repertoire. That reminded me that a few months ago, purely for my own amusement, I put together a tape of Porter songs as recorded or performed by Bing.

I found more than expected, including nearly all the standards. People with sharper eyes and ears than mine will no doubt identify even more. In all there were 42 songs on my list, although I didn't have the sources to capture every one on tape. Crosby recorded about 5% of Porter's songs, but that was only about 1% of Crosby's output. Perhaps that qualifies as infrequent, but it was nevertheless substantial.

Crosby and Porter were very different types. Porter blossomed in the hothouse atmosphere of Broadway. Much of his material was sophisticated and sly. Some of it was risque, occasionally crude. Crosby dodged that kind of material, or sang right through it, with no bow to suggestive elements. For example, he would not have recorded Porter's 1929 "I'm a Gigolo" with its explicit sexual expression. He did record 'Just a Gigolo,' a watered down rewrite by Gus Arnheim and Harry Barris a couple of years later, but that was as close to the edge that Crosby ventured.

The list I prepared for taping, certainly incomplete, included the following in the order in which Porter wrote or issued them. The first date is Porter's date; the second is the year of Crosby's first recording or performance.

1. I've a Shooting Box In Scotland (1914-16)—1975
2. I Never Realised (1919)—1936
3. I'm In Love Again (1924)—1927
4. Let's Do It (1928)—1928
5. What Is This Thing Called Love (1929)—1955 with Buddy Cole
6. You Do Something To Me (1929)—1956? with Buddy Cole
7. Night and Day (1932)—1937 KMH
8. Anything Goes (1934)—1945 KMH
9. All Through The Night (1934)—1955 soundtrack
10. You're The Top (1934)—1936 soundtrack
11. Blow, Gabriel, Blow (1934)—1955 soundtrack
12. There'll Always Be a Lady Fair (1934)—1936 soundtrack
13. I Get a Kick Out Of You (1934)—1956? with Buddy Cole
14. Just One Of Those Things (1935)—1945
15. Begin The Beguine (1935)—1944
16. Don't Fence Me In (1935)—1944
17. It's Delovely (1936)—1936 KMH
18. I'm Ridin' High (1936)—1961 TV
19. Easy To Love (1936)—1947
20. I've Got You Under My Skin (1936)—1947
21. Rosalie (1937)—1938 KMH
22. In The Still Of The Night (1937)—1960
23. At Long Last Love (1938)—1938 KMH
24. Well, Did You Evah (1939-56)—1956 soundtrack
25. Friendship (1939)— 1942 KMH
26. Let's Be Buddies (1940)—1940 KMH
27. You'd Be So Nice To Come Home To (1943)—1942 KMH!
28. I Love You (1944)—1944
29. Another Openin', Another Show (1948)—1956 TV
30. So In Love (1948)—1949
31. Why Can't You Behave? (1948)—1949
32. From This Moment On (1950)—1956? with Buddy Cole
33. I Love Paris (1953)—1953
34. Allez-Vous-En (1953)—1960
35. It's All Right With Me (1953)—1955 with Buddy Cole
36. C'est Magnifique (1953)—1960
37. Little One (1956)—1956
38. Now You Has Jazz (1956)—1956
39. I Love You, Samantha (1956)—1956
40. True Love (1956)—1956 soundtrack
41. You're Sensational (1956)—1956 with Buddy Cole
42. Trust Your Destiny To a Star (1957)—1957

No. 2 on the list "I Never Realised" has been a subject of controversy for many years. When it was scheduled for the New York show "Buddies" in 1919, it was credited solely to Melville Gideon, an American songwriter living in London. It was cut from that show, but three weeks later popped up in "The Eclipse" in London this time with Gideon credited for the music and Adrian Ross for the lyrics. When Noel Coward used it in "Private Lives" in 1930 he credited to Gideon and Ross. The label of Crosby's original 1936 recording on English Brunswick credits the song only to Gideon. By the time (American) Decca released in 1948 its 78 rpm album of Crosby singing Porter songs, "I Never Realised" was credited on the label (but not in the album notes) to both Porter and Gideon. The most common gloss has been that Gideon wrote the music and Porter the lyrics, with no involvement by Ross. However Porter said in 1960 that he sold the song - music and lyrics - to Gideon in 1919 for "a very small sum" and that Gideon changed a few lyrics, then released the song as entirely his own. In any event, it seems clear that Porter had something to do with it, so it belongs in the Crosby list.

The list of Buddy Colesongs published elsewhere in this edition of BING includes at least 11 Cole Porter numbers. Of those, at least 7 have been released on CD: 'All Through The Night,' 'Anything Goes,' 'It's All Right With Me,' 'True Love,' 'What Is This thing called love Thing Called Love?' 'You're Sensational,' and 'You're The Top.' Two others appear not to have been released on CDs: 'I Get A Kick Out Of You' and 'You'd Be So Nice To Come Home To' in the Buddy Cole versions. Bing performed them on TV and radio at other times. The remaining two are "From This Moment On" and You Do Something To Me'.

They have not been released on CD nor does it appear they were performed by Crosby in any other situation. There are two other titles on the Buddy Cole list that Porter used: 'Yours' and 'I'm Yours.' Neither is a Porter song, however. 'Yours' was a familiar piece of Crosby material. 'I'm Yours' as done with Buddy Cole is probably the number Crosby used on radio in 1935, three years before Porter wrote his song of the same title.

It seems that Bing Crosby did not perform or record other Cole Porter tunes that would have seemed natural for him, such as 'I Concentrate On You' and 'My Mother Would Love You.' But I'm sure someone will find additional Porter material done by Crosby over the years.

Robert C. Achorn

High Hopes!

Long-standing member Ernie Finn recalls some great moments.

There will still be many members who served in the Forces during the War as I did. For some time, I was stationed in Cardiff and I used to become very impatient waiting for Bing's films to reach us. By the time, they got to Cardiff, they were 6 months old . However I had high hopes of eventually seeing Bing's
films as they came out. In July 1942, I was transferred to Northolt and at last I had the opportunity to see Bing's films as they arrived in this country. My first day's leave after my arrival at Northolt was on August 4th. 1942 and I was sitting in Lyons Corner House at 10 a.m. that day having a cup of coffee reading the Daily Dispatch. To my surprise, I read that "Holiday Inn" was to have its British premiere that very day at the Carlton Haymarket. The doors were due to open at 10.15 a.m.
and without further ado, I hurried along to the cinema and paid my 2/6d to go in to the first show. What a delight to see that great film as it arrived in the UK! It was scorching hot outside but nice and cool in the Cinema and of course Bing sang about a "White Christmas". How marvellous that the song "White Christmas" is still so incredibly popular over 50 years later. I was so entranced by it all that I sat through all of the showings until 9 p.m. without lunch or tea, only leaving to get back to Northolt on time. An ambition had been fulfilled.

Like most Bing fans, my main ambition was to meet the great man in the flesh and I always had high hopes of this. Many years later, in 1961, without me being aware of it, my wife, Kathleen, wrote to Shepperton Studios where Bing was making "The Road To Hong Kong", to see if I could go along to meet him. She said that I had been a fan for 29 years and that to meet Bing would fulfil a lifetime ambition. A very nice reply was received from the studio and it was arranged that I would go to the studio on Wednesday, September 13th. 1961 to meet Bing. What a surprise when my wife told me what she had arranged! The great day came and Kathleen and I plus daughter Barbara (aged 10) and a friend, Roy Stephens, duly arrived at Stage H at Shepperton Studios. The set was the Planet Plutonius and the final scene of the film was being shot. Bing came across to welcome us and we had tea with him in his dressing room. We had a marvellous chat with him for about 20 minutes and he lived up to all my
expectations. Kathleen was not really a fan but she remarked later what a very nice man Bing was. We were able to watch some of the filming and we had our photograph taken with Bing.

There are very few stars who would take such trouble with their fans as Bing did with me that day. I was not even a member of the ICC at that time and I had no special angle except that I was a lifetime Bing Crosby fan. Thanks to my wife's initiative, Bing made it an occasion my family and I will never forget. As the song suggests, it pays to have 'High Hopes'.

Ernie Finn

Bing with (left to right at back) Roy Stephens and Ernie Finn. Barbara Finn (aged 10) and Kathleen Finn are seated.

What the papers say

On October 18th., the Manchester Evening News remembered Bing's first record whilst a Bristol newspaper mentioned Bing in a feature about WWII. The "Bing Crosby slept here" item was from a brochure issued by the Estrella Inn at Palm Springs. We are used to going to stately homes in the UK and being told that Queen X or King Y slept there and how nice to see Bing rightfully taking his place alongside them.

Bing Crosby slept here.

On this day

■ BING CROSBY

1842 The first telegraph cable was laid by Samuel Morse. It ran from Governor's Island to the Battery across New York harbour and lasted only 24 hours — 200 feet of it were wrecked when a ship weighed anchor.
1922 The British Broadcasting Company was officially formed.
1926 Bing Crosby made his first commercial recording — I've Got The Girl.
ON THIS DAY LAST YEAR: Singer George Michael began legal action to sever his long-term contract with record company CBS Sony.

Light relief from the big screen

BING CROSBY (pictured right) was one of the Hollywood screen stars who was popular in Britain.

But going to the cinema in wartime was still a depressing experience.

Only minimum heating was allowed and most performances started and ended early so customers could get the last bus home.

The main leisure activity was reading and American soldiers found Bristol dreary and unexciting.

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All material to the Editor please

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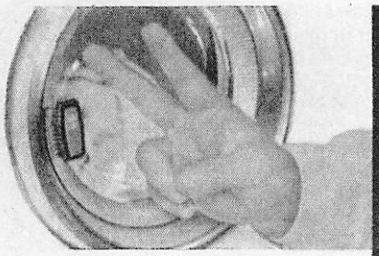

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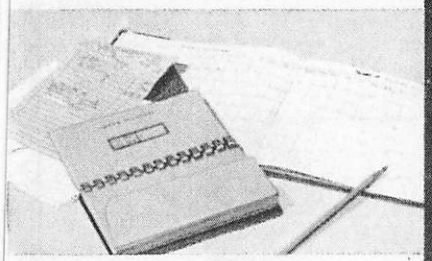

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